

The Great Escape

Locking up attendees is the key to success for American Express Open



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Show and Intel

Roughly 30 product demonstrations attract 85 percent of attendees to Intel Corp.'s exhibit



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Audible's Sound Idea

A gamified activation boosts Audible Inc.'s social-media impressions by 385 percent



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BEST PRACTICES IN TRADE SHOWS AND EVENTS

EXHIBITOR MAGAZINE

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THE 20TH ANNUAL SIZZLE AWARDS

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LINKEDIN

 This issue features the winners of our 2017 Sizzle Awards, which honor red-hot exhibit promos. So we asked our LinkedIn group: **What percentage of your budget do you devote to promoting your presence at shows?**

TWITTER

 Our industry is full of colorful characters. So to inspire exhibitors as they prepare for All Hallows' Eve, we asked our Twitter followers: **What exhibit-inspired costume should trade show trick-or-treaters consider donning?**

"Cover yourself in logo-adorned Tshirts, keychains, pens, and lanyards. If people ask, tell them you're swag. #giveaways #promotionalproducts" @ExhibitGeek

"Go as a rigger! You can drive across lawns house to house, pay no attention to trick-or-treat hours, and show up when you please." @JudyVolker

"Smudge a return label so it is illegible, stick on shirt, add beard, ratty clothes: You are forced freight, lost forever." @sdeckel

FACEBOOK

 Visit and "like" the EXHIBITOR Facebook page to see videos from all five of this year's Sizzle Award-winning exhibit promotions.



Audible's Sound Idea

Attendees tune out a chaotic show floor and immerse themselves in Audible Inc.'s gamified activation. **50**

EXHIBITOR

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MISSION STATEMENT

At EXHIBITOR magazine, our mission is to provide exhibit- and event-marketing professionals with the tools and education to produce high-performance programs with measurable results.

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EXHIBITOR Online Extras

To view this month's web extras, visit www.ExhibitorOnline.com/Oct17.



FROM THE ARCHIVES

Casino Royale

In this archived case study, discover how International Game Technology, the world's largest maker of gaming (i.e., slot) machines, immersed 25,000 attendees in a \$3.3 million, 21,600-square-foot exhibit that showcased more than 100 pop-culture themes and a rotating, high-stakes virtual casino.

ONLINE LEARNING

How to Measure the Value of Trade Show Participation — Part 1: Basic Concepts

Using case studies and worksheets, research guru Joe Federbush of Evolio Marketing will give participants in this Nov. 14 online learning session the building blocks for measuring and growing the value of their trade show marketing programs.



AWARDS PROGRAM

Exhibit Design Awards

Our 32nd Annual Exhibit Design Awards program recognizes the world's best trade show exhibit designs across 16 categories. Winners receive a custom trophy and will be featured in the May issue of EXHIBITOR magazine. To enter before the Oct. 27 deadline, visit www.ExhibitorOnline.com/Awards/eda.

TRADE SHOW VIDEO

IMEX America

Whether you're looking for venues in Japan or tourism services in Germany, you'll find it all at IMEX America, the largest trade show in the United States for the meetings, events, and incentive travel industries. Pack your proverbial bags for a trip to the 2016 show floor via this month's Trade Show Video.



ADDITIONAL CONTENT

Resources for Rookies

Are you new to the world of face-to-face marketing? Then turn to EXHIBITOR's encyclopedic archives of Exhibiting 101 columns, features, and case studies to get up to speed on the fundamentals of the industry so you can hit the ground running and effect positive change for your company.



Online RESOURCES

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EXHIBITOR*FastTrak* is an accelerated learning event for exhibit managers that occurs four times a year in cities across the country. The final *FastTrak* of the year will be in Chicago Oct. 31 – Nov. 1.

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The Cost of Doing Business

Four months ago, I issued the 2017 RFI/RFP Survey to obtain some insight into requests for information (RFIs) and requests for proposal (RFPs). While the results of that survey published in last month's issue, there's one stat that's still keeping me up at night: Only 5 percent of exhibit managers routinely issue RFIs before they issue an RFP.

When I queried exhibitors regarding their rationale for skipping that all-important step, most fell into one of two camps. They either felt issuing an RFI would take too much time, delaying the debut of their shiny new booths, or they wanted to see the renderings created by all competing firms before eliminating any potential new partners. But eschewing an RFI will cost you in the end.

The point of issuing an RFI is to eliminate firms that lack the necessary expertise or don't offer the services required. Rather than stringing along a company that can't deliver what you need, an RFI culls the herd, allowing you to move forward with only the prospects capable of meeting those requirements. As a result, you can focus your time on firms with the potential to become long-term partners, invest more effort into briefing them during the RFP process, or invite them to present their proposals in person so you can actually meet the individuals with whom you may end up working.

Furthermore, the results of our survey indicate that the average cost of responding to a typical RFP for an exhibit worth at least \$100,000 is



Every time an exhibit house chooses to bid on a project, it's playing Russian Roulette with its budget.

\$6,404. If, for example, you send an RFP to six different companies, you've generated nearly \$40,000 worth of investment into your project — but only one of the responding firms will ever see a return. And while most custom houses understand that expense is just the cost of doing business, it also inflates *your* cost of doing business.

Every time an exhibit house chooses to bid on a project, it's playing Russian Roulette with its budget, especially considering 13 percent of RFPs are issued by companies that have no plans to replace their incumbent partner but need a minimum number of bidders to satisfy corporate policies. Just a dozen or so non-winning bids quickly adds up to \$100,000 in wasted capital. And while you might think those costs are magically absorbed by the bidding firms, there's no such thing as a free lunch.

If an exhibit house wins, say, two out of every 10 RFPs it respond to, those two new clients end up footing the bill for the more than \$50,000 spent on developing proposals for the eight exhibitors who chose other firms. Bottom line: You're paying more than you need to because too many

exhibitors are issuing RFPs without the intent to purchase — and inviting too many competitors in the first place.

Don't get me wrong. I'm the king of shopping around, and I wouldn't expect anything less from an exhibit-marketing professional. So what's the solution? How can we keep exhibit-house margins under control while still engaging in a rigorous selection process that allows evaluation of a number of prospective partners? Issue an RFI. Sure, even replying to an RFI represents an investment of time and money on the part of participating firms, but the average cost of responding to an RFI is \$2,449, or 62 percent lower than the expense associated with responding to an RFP.

Issuing an RFI might seem like a needless step in the vendor-selection process. However, it will minimize the investment required to compete and keep you from stringing along unsuitable firms. And if, over time, it becomes the norm to give potential partners the courtesy and respect of vetting them via an RFI before dangling an RFP in their faces, we just might be able to cut the cost of doing business, tighten those margins, and leave you with a little more of your budget to spend on something that will benefit your bottom line. **E**

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Help!

MULTIMEDIA/AUDIOVISUAL

Q What exactly does the term “tech noise” mean, and how can I ensure my exhibit’s audiovisual presentation doesn’t fall victim to it?

A In the exhibiting world, tech noise refers to the sometimes overwhelming amount of digital technology (both audio and video) on the show floor. In the past, booths may have been cluttered with graphics, which might have made it difficult for exhibitors to stand out and be heard. But even the brightest exhibit-lighting graphics of the past never had the visual impact of today’s LCD, LED, and OLED displays, which function as super-bright lightboxes. Since almost every exhibit includes some form of audiovisual display, tech noise is an issue at almost all trade shows.

In addition to creating a sometimes confusing cornucopia of images and sound, tech noise presents an extra hurdle for exhibitors, as they need to find a way to make their AV displays stand out in a world that’s already blinking, shouting, and booming. But don’t despair. Here are some simple ways to ensure your presentations are heard, even when the show’s tech noise reaches rock-concert levels.

► **Establish and maintain a content focus.** In larger booths, AV can sometimes compete with itself. Presentation theaters, videos, multiple product interactives, and digital activities may pull focus from each other, distracting and overwhelming visitors.



Focusing your content can help clarify your digital messaging and build a more coherent booth experience. If you want to make an impact with a large-scale interactive activity, this might incorporate animated brand messaging directly so you can use a single large video display for both. If your focus is a presentation theater, consider giving reps tablet displays for conversations rather than using large touchscreens.

Design consistency can also help build focus. If all your exhibit media follows the same graphic style and implements the same core messages, it becomes a unified visual experience, rather than a random assortment of images competing for attention.

► **Make the medium fit the message.** Your exhibit may use AV technology in a variety of ways for various functions, including brand messaging, presentation theaters, interactive games, etc. While there is a tendency to think that bigger is better when it comes to media, sometimes the opposite is true. For example, activities that ask visitors to enter personal information (such as names or email addresses) might raise security concerns if presented on a large video wall. In addition, detailed product information may be easier to

read on smaller, more high-resolution video displays. Even games may benefit from smaller presentations, allowing visitors to relax and experience the game without feeling self-conscious.

On the other hand, elements such as presentation theaters and overhead digital signage can maximize their impact and garner more attention at larger sizes. As a gauge, consider the human factor when specifying AV for your exhibit; the size that typically makes the most sense outside of the convention hall is often the best size for media in your booth.

► **Keep your ears open.** With all the AV eye candy at exhibitors’ disposal, it’s easy to forget about audio concerns. Between videos, presentations, and music, convention halls are already loud; add in hundreds of attendees, and the resulting sound can become a cacophony. And many trade shows have regulations that prohibit audio that can be heard from competing exhibitors’ booths, limiting your ability to overcome the din.

Fortunately, there are options that will let you utilize high-quality audio without adding to the tech noise. Videos can be presented with captioning for casual visitors or with headsets for more interested attendees. Directional audio technologies, such as sound domes, can be used to isolate audio to focus only on visitors standing in a particular location.

As with visual displays, focus is important; if you have an in-booth presentation, other media might be

best presented silently. If sales reps' conversations are a priority, it might be best to avoid amplified audio completely. But overall, make sure audio is part of your booth planning so you can strategize before it's too loud to hear yourself think.

► **Avoid using media as a traffic builder in most cases.** Large-scale media can make an impression and present your brand messages to large audiences. But if your goal is to generate leads, communicate product information, or engage in conversation, it might not be your best focus.

Today, through our laptops and mobile devices, we carry incredibly advanced technology with us every day. At home, we use beautiful, 50- to 60-inch flatscreen displays. So in 2017, adding digital media to your exhibit no longer gives you a high-tech "punch." The presence of this rich media is expected. So how can you leverage an AV purchase or rental to truly engage your customers? Consider the following:

► **Relevance:** If attendees want product information, they can look it up on their phones; what info do your booth visitors really want or need?

► **Interactivity:** Beyond video and PowerPoint, can you use digital games, surveys, or social media to invite attendees to actively participate in brand experiences?

► **Human Factor:** How can your booth staff use AV to make personalized, compelling presentations and demos?

Tech noise is very much like junk mail. Despite your efforts, you'll never quite escape it altogether. However, the previous strategies can help you ensure that your own messages are heard loud and clear despite the surrounding clamor.

— **Patrick Snee, creative director and principal, Blue Telescope, New York**

EVENT ADMITTANCE

Q As soon as our hospitality event opens, our check-in desks are overrun. Staff members are overwhelmed by the onslaught, and attendees become frustrated with the growing wait time. How can we grease the wheels of this process?

A My favorite strategy is to create a "challenge desk." The majority of guests usually need to offer you their names or present tickets of some sort in exchange for admittance. If you arm yourself with enough check-in staff and train them to ask the proper identification questions, this process should operate smoothly and effortlessly. Where you run into trouble is when a particular guest has a special request, isn't on the list, or somehow needs additional attention.

While this guest is just as valuable as the others, he or she clogs up the process. But if you create a separate "challenge desk," staffers can immediately direct any atypical guests to this location (and alert attendees can funnel themselves here) — thereby removing the clog.

Simply position another desk and a couple of staffers (preferably at least one person with decision-making power and trained in how to interact with the media) away from the main traffic flow. Then divert all special-request attendees to this area. Since they have an uncommon situation to begin with, they'll likely tolerate a slightly longer wait in line. Plus, they might even feel like more like VIPs than nuisances since they have their own special check-in area.

— **John Ierardi, founder, Event Energizers LLC, New York**

HELP WANTED

Send your tough questions about exhibiting to Linda Armstrong, larmstrong@exhibitormagazine.com.

ASK DAN

Q I've come to believe annual performance reviews aren't particularly effective. With what can I replace them?

A Annual performance reviews don't work as a substitute for real leadership. If employees have to wait for six months or a year to hear how they've screwed up or succeeded, that defeats the main purpose of such evaluations: changing behavior and/or inspiring motivation.

Good leaders make it a practice to meet briefly with each employee at least monthly for a mini-review. That review can consist of three components: exploring items that need improvement, highlighting things done well, and soliciting ideas on maintaining a successful program. When discussing what requires improvement, describe the problem area and ask for your employee's perspective on it, being careful to focus on the problem, not the person. Then, confer on what you would like to see changed, with measurable objectives to assess if progress is being made.

Next, when you recap projects where the staffer is performing well, ask that person to tell you how he or she accomplished the result. (Not only will this reinforce the behavior, but it will also show you how the objective was reached.) Be sure to express personal gratitude for their efforts.

Last, ask staffers for ideas on how to maintain or improve performance. By following these steps for more frequent meetings, you'll find performance appraisals can become powerful tools instead of pointless rituals.



Dan Lumpkin, organizational psychologist, is the president of management-consulting company Lumpkin & Associates in Fairhope, AL. Need answers?

Email your career-related questions to askdan@exhibitormagazine.com.

The Sky's the Limit

Rigging raises the stakes of your exhibiting program. Keep your overhead elements from crashing down with these expert insights. *By Candy Adams*



It's hard to overstate the visual impact of overhead elements. Whether they're simple fabric banners or elaborate constructions complete with dazzling multimedia displays, these suspended — aka rigged — structures give exhibits maximum visibility, lend a sense of permanence, and can lure attendees from across the exhibition hall. But with these benefits come additional planning and numerous logistical complications.

So why is rigging such a problematic matter? If you ask show managers, it's because of the safety of exhibitors and attendees who have large objects suspended above their heads. If you ask the venue owners, their concern is for the structural integrity of their facilities. As exhibit managers, it's up to us to know how to order rigging as cost-effectively and

efficiently as possible. To help you reach your lofty exhibiting aims, here are my top tips and things you need to know about rigging.

► **Rigging is an exclusive service.**

Rigging is generally managed or subcontracted by the general services contractor (GSC). This means you can't hire anyone to hang your overhead elements but the designated rigging-services provider named in the exhibitor services manual. However, the rules governing who is allowed to assemble and dismantle these elements can vary depending on the show city and union jurisdiction.

In the majority of venues where I've had rigged signs, the rules required that they be assembled by only the GSC's installation-and-dismantle (I&D) labor for liability reasons. In a handful of other venues, I've been

allowed to have my exhibitor-appointed contractor (EAC) labor assemble overhead elements for hanging by the GSC's aerial riggers. And generally, elements that must be assembled by the GSC's labor can be dismantled by your EAC labor during teardown since there is much less liability. Check with the GSC and your EAC — if you're using one — to find the most economical way to manage the labor for your hanging sign or truss.

► **Elements to be rigged often must be sent to the advance warehouse.**

Riggers generally start hanging elements as soon as the show floor is marked with tape showing the booth locations and numbers. Their goal is to get as many pieces of exhibitry flown (i.e., rigged) before exhibitors' freight fills the show floor.

In order for rigging to be scheduled and the overhead elements to be available for assembly by the GSC's or EAC's I&D labor, most GSCs mandate that these elements be shipped to the show's advance warehouse and the freight be marked with the "Hanging Sign" label provided in the exhibitor services manual. This freight is often moved from the advance warehouse to the exhibit hall to be ready for assembly before the rest of the advance and direct-to-site freight arrives on the show floor.

► **GSCs require rigging details — and lots of them — in advance.**

There are a number of forms to complete in the exhibitor services manual that provide riggers with the information they need to know about your service order. This information includes the type of overhead element (e.g., a sign, banner, or truss); its shape, weight, and fabrication (e.g., wood, Sintra, or fabric); the number of hanging points; the location of the element when suspended over your booth space; its height as measured

from the top of the element to the floor; its correct orientation (i.e., if a specific side needs to face the front of the hall); and any electrical requirements.

Additionally, many shows require exhibitors to submit actual construction drawings for review and approval by a specific date. These drawings generally must include a rigging plot with load factors, equipment counts, and equipment positions indicating cable picks. The element's builder may be required to sign a structural integrity statement certifying that the aerial exhibit is engineered to be safe to hang and releases the show organizer, show manager, GSC, venue, and riggers from any liability. Depending on the venue, shows may also mandate that a structural engineer licensed in the city or state where the element will be hung signs off on the drawings as well. Exhibitors may also be warned that they could

be charged fees for any additional testing or approvals required prior to the rigging of the element.

Finally, the GSC will ask you to estimate the number of hours of I&D labor required for assembly and disassembly, as well as when you want the element hung during setup and dropped during dismantle. You may also be asked if you want to supervise the rigging (and if so, when) or want the GSC to provide its own supervisor for an additional fee.

► **Pad your budget for extra rigging labor and materials.**

My rule of thumb for estimating the labor to assemble a hanging element is to take my best "guesstimate" and double it. After all, if you are hanging heavy signs and trusses, or if your element requires electrical power, you may need last-minute services and incur additional costs. Also, having multiple labor unions present during

installation can cause delays due to increased coordination. When in doubt, ask for a quote from the riggers. Finally, don't forget to take into consideration that your element may be hung on overtime hours, sending your labor costs soaring.

The fee for renting lifting equipment (e.g., a boom lift, scissor lift, or cherry picker) is generally bundled with the cost of the rigging crew, but the cost of assembling your element is calculated separately, as assembly labor and riggers are members of different unions and compensated at different rates. There is a one-hour minimum for rigging services at most venues, but some cities have longer labor minimums for an assembly crew, so make sure to read the fine print on the rigging labor-order forms. To maximize savings, always get your order and payment submitted by the early bird deadline.

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In addition to contracting with the GSC for equipment rentals and rigging staff, exhibitors will also be billed for rigging materials, including purchasing metal cables that are cut to the proper length for suspending the overhead elements and filament tethers to keep them from spinning. Other hanging supplies, such as electric chain hoists (aka chain motors) for lifting heavy signs and trusses, are rented through the GSC and will end up on your on-site bill.

► **If Murphy's Law can strike, it will.** Problems I've encountered with rigging include my hanging signs twice being hung incorrectly in my absence when I'd stipulated not to proceed on both assembly and hanging if I wasn't on the show floor. I've had complex hanging signs that weren't shipped from the manufacturer with setup instructions, which doubled my assembly labor bill. Fabric tariffs once caused problems getting my overhead sign through U.S. customs after a show in Canada. And at one show, my booth space was under a ceiling support that prevented anything from being suspended over the exhibit, leaving me without my primary corporate-identification signage. Finally, I've been so tired at the end of a teardown that I didn't notice that my hanging sign was still suspended.

These snafus prove that carefully made plans can be sidelined by many factors. But understanding your part in providing all the necessary information to rigging crews can alleviate the majority of potential problems hanging over your head. **E**



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Need to Know

Three things you need to know this month.



1 3D Exhibits Inc.'s Michael Seymour Receives Distinguished Service Award

The Healthcare Convention and Exhibitors Association presented the 2017 HCEA Distinguished Service Award (DSA) to Michael Seymour from 3D Exhibits Inc. during the association's annual HCEAConnect event. The award, HCEA's highest form of recognition, honors an HCEA member for contributions to the health-care convention and exhibition industry.

Seymour has devoted more than 25 years of service to face-to-face marketing, with an emphasis on the health-care sector. Since joining HCEA in 1992, he has actively served on many committees, including the marketing and PR committees, both of which he chaired. Seymour currently serves on the national board of directors and represents HCEA at industry events.

"I am humbled, immensely proud, and honored to be the recipient of this award," said Seymour. "HCEA's DSA is a testimonial to the volunteer work we all do in making HCEA vital and relevant." Seymour went on to thank the many people who supported him in receiving the recognition.

2 California Ban Prohibits Travel to Events in Eight States

Three months ago, California Attorney General Xavier Becerra announced that his state will prohibit state-funded and state-sponsored travel to Alabama, Kentucky, South Dakota, and Texas based on discriminatory legislation enacted in those states. Their addition to the state's travel ban brings the total number of impacted states to eight, including Kansas, Mississippi, North Carolina, and Tennessee, which were banned earlier this year.

"Our country has made great strides in dismantling prejudicial laws that have deprived too many of our fellow Americans of their precious rights. Sadly, that is not the case in all parts of our nation, even in the 21st century," said Becerra.

The measures that incited the ban include laws in Alabama, Texas, and South Dakota that could prevent qualified prospective LGBT parents from adopting or serving as foster parents, as well as a Kentucky law that could allow student-run organizations to discriminate against classmates based on their sexual orientation or gender identity. Louisville Mayor Greg Fischer said that two events scheduled to be held in Louisville in 2018 and 2021 have already been cancelled as a direct result of the ban, costing the city roughly \$2 billion.

The California legislation, known as AB 1887, went into effect on January 1, 2017. The restrictions called for in the travel ban apply to state agencies, departments, boards, authorities, and commissions, including the University of California and California State University.

3 Research Finds Millennials Prefer Live Events

Eventbrite Inc., a global event-technology platform, recently released a report utilizing data sourced by research firm Ipsos SA that discovered Millennials continue to be the driving force behind growing event attendance. In fact, 89 percent of Millennials reported they have attended at least one live event within the past 12 months, up 7 percentage points from 2014.

While Millennials rely heavily on technology, 75 percent state that attending a live event is more impactful than taking action online, compared to just 55 percent of respondents over the age of 35. Furthermore, 74 percent of Millennials said that attending a live event has been more successful at expanding their perspective than reading online content.

"The research also uncovered the notion that the current political climate is driving a deep desire for Americans to connect with each other, their communities, and the world, and that they see live events as an incredible way to do that," said Tamara Mendelsohn, vice president and general manager of consumer at Eventbrite.

For more industry updates, log on to our online news portal by scanning the QR code or visiting www.ExhibitorOnline.com/news



Ideas That Work

A Sweet Idea

The film "Forest Gump" famously starts on a park bench in Savannah, GA. So it's fitting that Downing Displays took advantage of that sweet history at the Healthcare Convention and Exhibitors Association's HCEA Connect 2016, held at the Savannah International Trade and Convention Center. A tensioned-fabric back wall in the 10-by-10-foot exhibit bore the phrase "Trade shows are like a box of chocolates... Your exhibit house shouldn't be." Below that tagline was an image of Tom Hanks sitting on a park bench from the famed 1994 film. But attendees' thematic introduction to the exhibit house didn't stop there. Staffers approached visitors in the aisle and asked them to play a short chocolate-themed matching game on a large touchscreen surface situated front and center in the booth. The game got participants talking, and staffers were able to segue into conversations about the exhibitor's offerings. Talk about a sweet idea.



Nice Cubes

How do you visibly communicate to trade show attendees that your company's baling presses can compact materials such as cardboard and plastic bottles into tight, easy-to-handle bundles? If you're disposal-logistics firm Strautmann

Umwelttechnik GmbH, you simply use these bundles as the bases for multiple fixtures throughout your exhibit. Positioned along the aisles of Strautmann's island exhibit at EuroShop in Dusseldorf, Germany, the 3-by-3-foot cubes comprising flattened waste materials did triple duty as eye-catching traffic builders, budget-friendly product displays, and functional furniture.



The Artistic Process



Dupenny Illustration and Design, a U.K.-based maker of wall murals and custom wallpaper, as well as a creator of commercial illustration, managed to infuse its own artistic talents into its booth at the 2016 International Contemporary Furniture Fair by creating an evolving back wall that kept attendees coming back to see the company's illustrators at work.

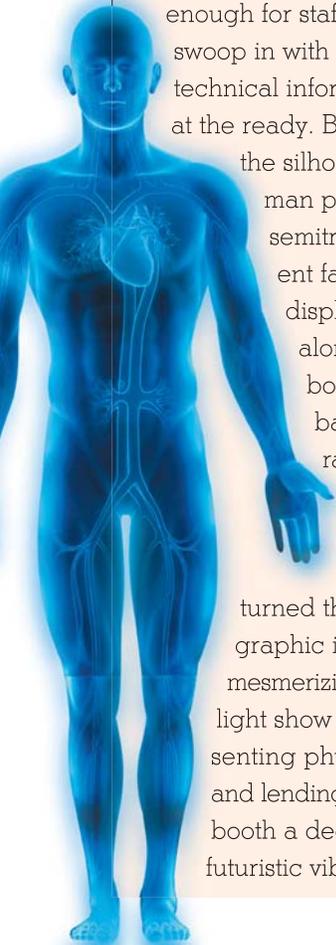
While the side wall of the in-line booth featured samples of custom wallpaper bearing Dupenny's art, the stark white back wall bore little more than the company's logo, tagline, and social-media information during the opening hours of the show. However, as the four-day event wore on, a Dupenny staffer used the remaining white space as a massive canvas, sketching whatever his or her heart desired and piquing the interest of passersby, who often stopped, watched, and inquired about the artwork.



Physiological Response

When your firm describes itself as a “multidisciplinary team led by computational systems biologists,” and your product “tracks your physiology and, using bio-mathematical models, translates that into information that has the potential to fundamentally improve your and, in time, all human health,” simple exhibit graphics just won’t do. So rather than attempt to draw in booth visitors at the 2016 International Consumer Electronics Show with a deluge of details, LifeQ created an arresting, illuminated graphic that caught attendees’ eyes just long enough for staffers to swoop in with plenty of technical information at the ready. Behind

the silhouette of a man printed on semitransparent fabric and displayed along the booth’s back wall ran a series of LEDs that turned the static graphic into a mesmerizing kinetic light show representing physiology and lending the booth a decidedly futuristic vibe.



Heroic Graphics

To show hardware store owners how its products can make their customers lawn-care heroes, Sterling International Inc., the maker of Rescue insect traps, employed a series of creative comic-centric graphics in its exhibit at the National Hardware Show in Las Vegas. When attendees walked up to the booth, they saw an emerald green overhead banner with a cutout of a spandex-wearing superhero — clad in a fabric cape — perched above it. Meanwhile, 12 banner stands sprinkled around the exhibit echoed the theme, each introducing a different superhero alongside witty sayings such as “Biting flies, be gone!” and “Buzz off, beetles!” Albeit simple, the superhero-themed exhibit left a supersized impression on attendees.

Making a Splash

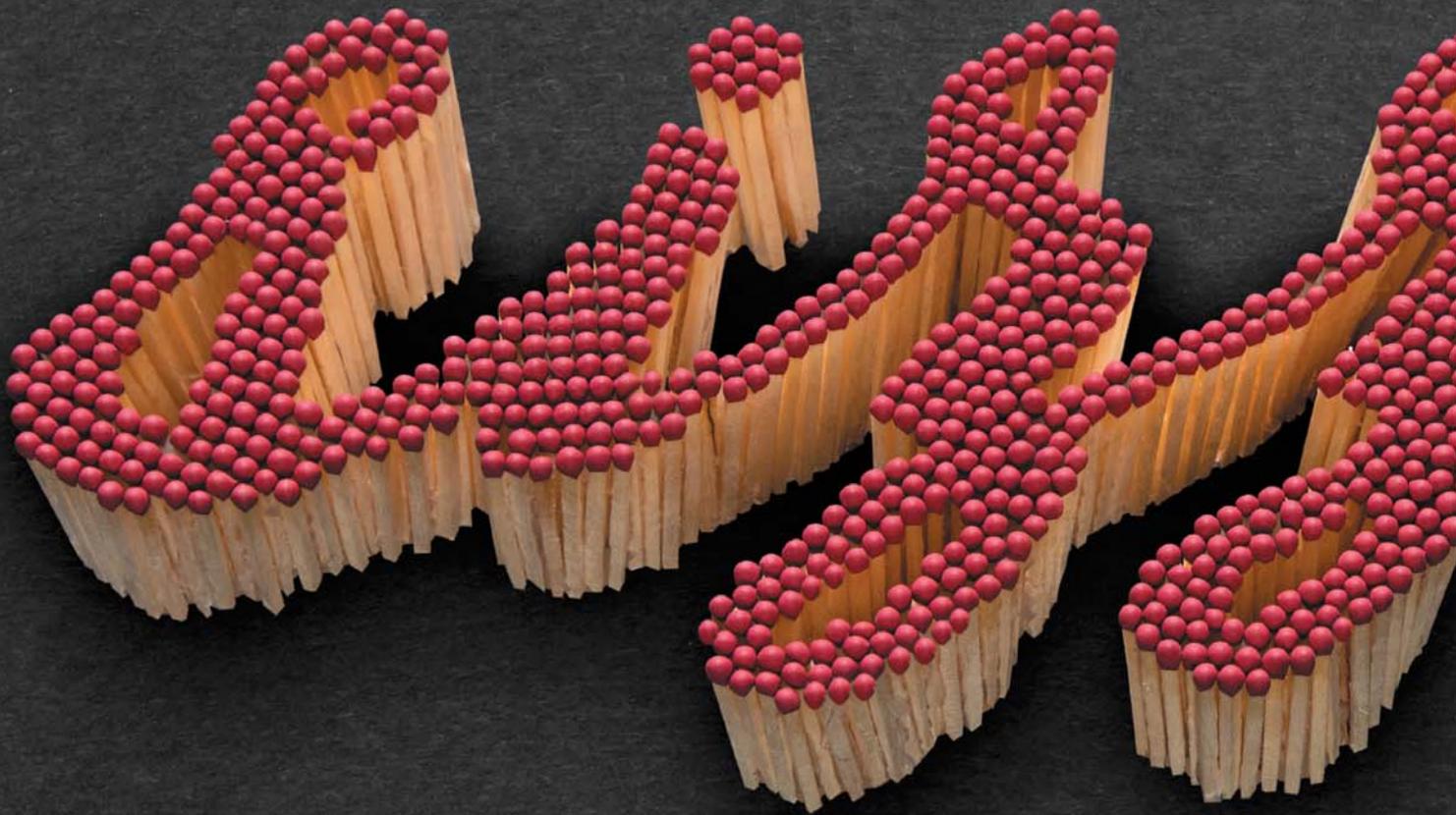
Showcasing a product’s attributes is a priority for any exhibitor. But how do you demonstrate water-repellent qualities on the trade show floor? If you’re J. Barbour and Sons Ltd., a U.K.-based apparel and outerwear manufacturer, you make it rain — literally. The firm placed a freestanding “water wall” fixture, complete with an umbrella and one of its cheery yellow raincoats, at the front of its booth at the Magic trade show in Las Vegas. The soothing sound of flowing water captured the attention of passersby, many of whom weren’t shy about reaching in and splashing the coat themselves.



Hour by Hour

To illustrate how its American-made furnishings contribute to U.S. jobs, Kellex Corp. decided to do the math. The sofas and chairs inside the company’s exhibit at the 2016 Hospitality Design Expo were embroidered with the number of hours American workers in its Hickory, NC, factory had spent constructing each piece of furniture. Various graphics around the exhibit explained how buying the company’s furniture helps stimulate the state’s economy, while throw pillows embroidered with “Thank You” conveyed the company’s appreciation to clients and prospects who visited the booth. But Kellex didn’t stop there. After attendees perused the company’s wares, staffers invited them to partake in a photo activity in front of a backdrop that read “I support hour America. Do you?” In exchange for attendees’ participation, staffers doled out branded medals with red, white, and blue lanyards. In total, the clever display and in-booth activity garnered precious minutes of showgoers’ time.





EXHIBITOR MAGAZINE'S 20TH HONORING RED-HOT TRADE

What's the difference between an exhibit program that sizzles and one that fizzles? Often, it's all about the promotions — or lack thereof. Granted, if you employ enough bells and whistles or empty your wallet on a grand-prize drawing, some attendees are bound to stop and gawk. But if you want your target audience to soak up your key messages, explore your offerings, and offer up their lead information,

few things fit the bill like a potent promotion.

So to honor the powerful role promotions play in exhibit effectiveness — and to provide readers with proven ideas for their own programs — EXHIBITOR magazine hosts the annual Sizzle Awards and devotes its October issue to the winners.

This year's jury, comprising seven event-marketing professionals from across the United States, considered

JUDGES



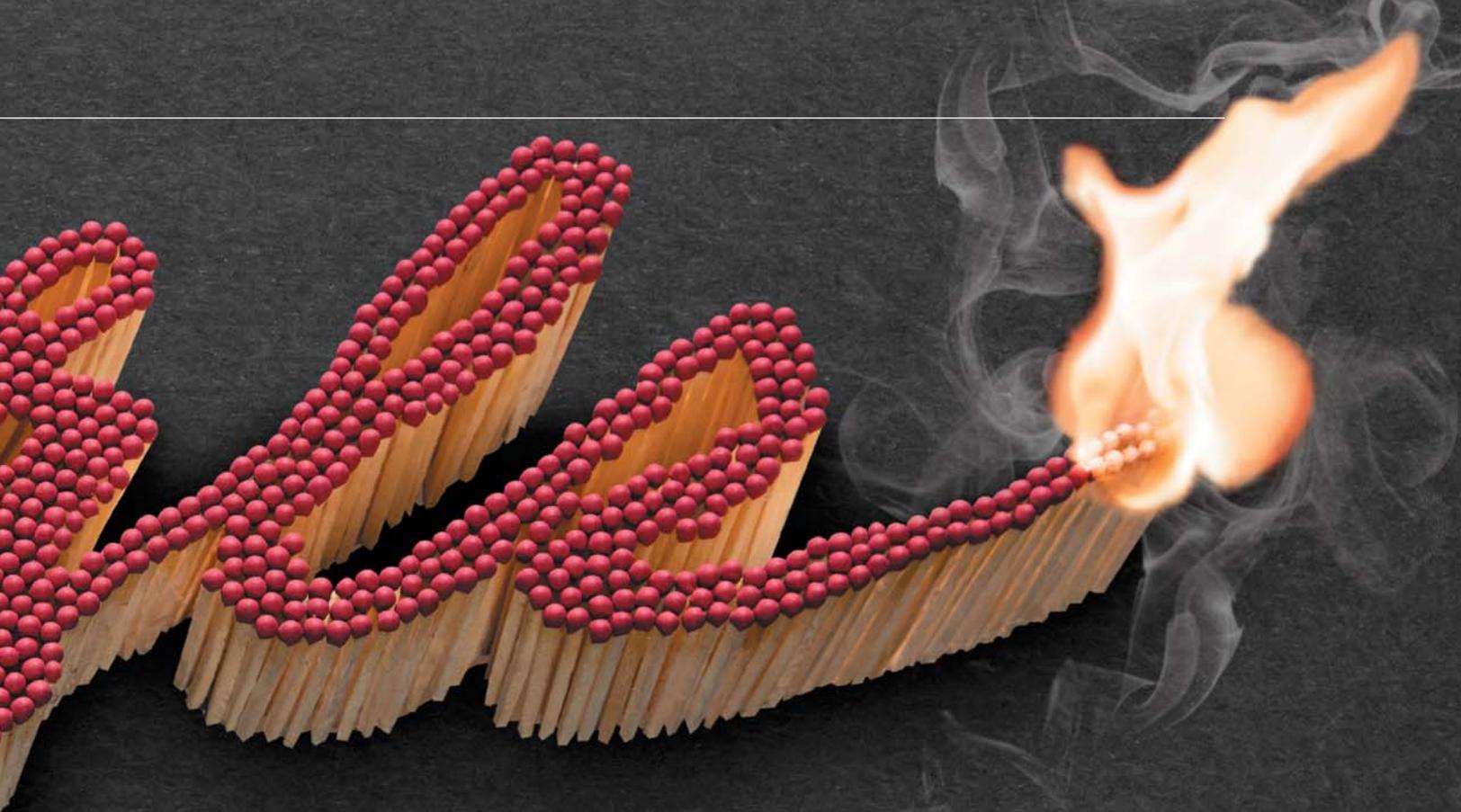
Steven Marchese, CTSM, manager, corporate events, Fujifilm Medical Systems USA Inc., Stamford, CT



Katharine Chestnut Klang, CTSM, marketing strategist, Attendee Marketing Solutions Inc., Atlanta



Bill Bissmeyer, vice president of operations and business development, Performance Marketing Group, Noblesville, IN



ANNUAL SIZZLE AWARDS

SHOW EXHIBIT PROMOTIONS



Emma Bica, marketing communications specialist, PeopleNet, Minnetonka, MN



Bob Milam, consultant, Trade Show Bob, West Jordan, UT



Vanessa Schultz, manager, events, Illumina Inc., San Diego



Susan Shuttleworth, exhibit-marketing consultant, McKinney, TX

entries in nine categories. Jurors searched for submissions that featured inventive concepts and killer execution while also delivering results.

Once their scores were tallied, judges had identified five winners, all of which offered multiple light-bulb moments and perhaps a few exhibit-marketing firsts. Winning projects included everything from an avocado vending machine that drew 14,000 booth visitors, twice

the exhibitor's goal, to a full-on escape-room activation for a global credit-card company that topped the firm's pre-show card-application goals by 26 percent.

So join us in congratulating this year's winners, and read on to learn their secrets of success. After all, the best way to ensure your program sizzles rather than fizzles is to spark your creative fires with a few proven examples. Here are five fire starters.

The Great Escape

American Express Open traps attendees at the International Consumer Electronics Show — and earns a 17-percent increase in engagements and a 29-percent jump in credit-card applications. *By Charles Pappas*

On July 7, 1912, several grim-faced men clamped cold steel manacles on the hands and feet of Harry Houdini, then shoved their bound victim into a wooden crate they proceeded to nail shut. Binding the improvised coffin with thick rope, they also weighed it down with 200

emerged unharmed. It was a breathtaking escape that even today is chronicled with awe.

More than a century later, American Express Open (Amex Open), a division of American Express Co., would devise a dramatic escape of its own with a traffic builder that rivaled the master magician for pure theater and outright ingenuity at the International Consumer Electronics Show (CES) last January. The reason behind the company's intriguing effort was an all-too-common problem: The small-business services division of the New York-headquartered financial leviathan wanted to break away from the business-as-usual image it felt its brand had routinely projected at CES in recent years. "We faced the challenge of changing our image at the biggest tech show in the world," says Tracey Shechtman, vice

TRAFFIC BUILDER

Exhibitor: American Express Open, a division of American Express Co.

Creative: Momentum Worldwide, New York, 646-638-5400, www.momentumww.com

Production: Dark House Entertainment LLC (dba The Basement: A Live Escape Room Experience), Sylmar, CA, 866-993-7227, www.thebasementla.com; Freeman, Dallas, 214-445-1000, www.freeman.com

Show: International Consumer Electronics Show (CES), 2017

Promotional Budget: \$500,000 – \$749,000

Goals:

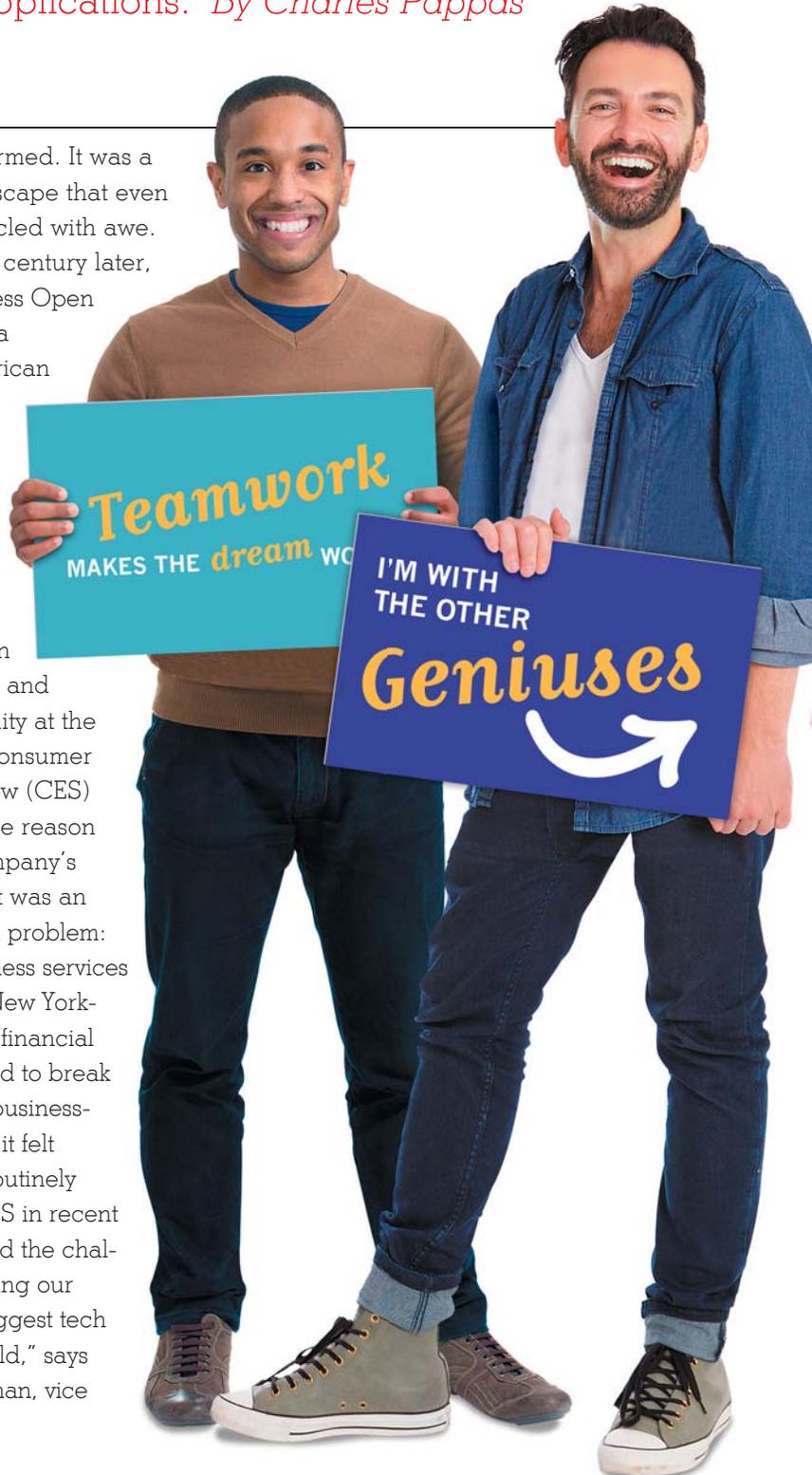
- ▶ Attract on-site engagements.
- ▶ Generate social-media impressions.
- ▶ Increase credit-card applications.

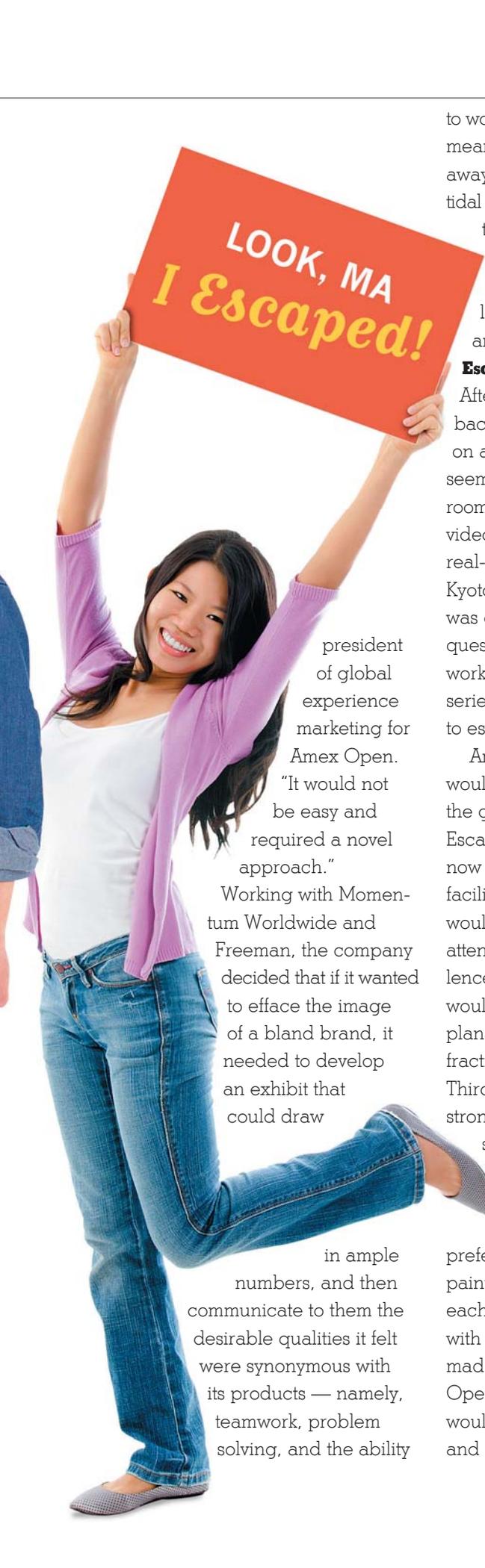
Results:

- ▶ Increased on-site engagements by 17 percent.
- ▶ Racked up 258,236 social-media impressions.
- ▶ Achieved 29 percent more card applications than the previous year.



pounds of lead, then dumped the box with its human cargo into the murky depths of New York's East River. Fifty-seven seconds later, Houdini





to work under pressure. This conclusion meant Amex Open would likely steer away from the “Minority Report”-like tidal wave of technology that blanketed the annual electronics expo,

which is associated with flickering screens and buzzing gadgets no less than Paris is the Eiffel Tower and Arc de Triomphe.

Escape the Ordinary

After batting a bevy of approaches back and forth, the company hit on an idea that at first might have seemed unconventional: an escape room. Originating in escape-the-room video games from the 1980s, the first real-life version was developed in Kyoto, Japan, in 2008. The premise was direct and simple: Players sequestered in a physical room have to work together to solve a progressive series of puzzles within a set time limit to escape their confines.

Amex Open felt an escape room would work on several levels. First, the game’s popularity (according to Escape Room Directory, there are now more than 1,200 escape room facilities in the United States alone) would attract a significant number of attendees. Second, the rooms’ prevalence ensured pre-show promotion would not require any in-depth explanation that might lose a significant fraction of the intended audience. Third, an escape room could appeal strongly to the company’s targeted small-business audience, since an estimated 19 percent of escape-room customers are corporate clients who seem to prefer that team-building activity over paintball and trust falls. Lastly, since each escape room typically comes with a given theme, ranging from mad scientists to mummies, Amex Open could overlay its own motif that would resonate with attendees at CES and attract them in droves.

president of global experience marketing for Amex Open. “It would not be easy and required a novel approach.”

Working with Momentum Worldwide and Freeman, the company decided that if it wanted to efface the image of a bland brand, it needed to develop an exhibit that could draw

in ample numbers, and then communicate to them the desirable qualities it felt were synonymous with its products — namely, teamwork, problem solving, and the ability

To ensure that the exhibit could handle those anticipated crowds, the company would build two 12-by-10-foot escape rooms — each dedicated to a make-believe company, one called Robot & Sons and another named WearNext Industries — and limit each experience to just seven minutes. Normally, such brevity might seem like an obvious drawback, but not in this case. “It was a smart move,” says Scott Nicholson, professor of game design at Wilfrid Laurier University in Brantford, ON, Canada. “Many believe



Centered on the idea of an escape room, American Express Open, a division of American Express Co., used the popular concept to showcase its brand’s inventiveness and suggest the teamwork that occurs between the firm and its customers.

that the last few minutes of an escape-room challenge are the most exciting, so a short amount of time can give the players that rush of the ‘one-minute-left’ feeling without having to fill another 59 minutes in the space.”

Instead of the generic clues escape rooms supply players to help them extricate themselves, the company would strategically — and slyly — place hints involving Amex Open products and services, showcasing in an almost subliminal way how the brand helps businesses. And to align the escape rooms’ theme with attendees’ interests, the company chose “Escape the Office,” which would

SIZZLE AWARDS

adroitly touch on the audience's laborious lives, especially given the New York Enterprise Report that found 33 percent of small-business owners work more than 50 hours a week.

Amex Open's yardstick for the booth's success possessed an expansiveness that easily paralleled the exhibit's inventiveness. The company would calibrate its appearance at CES on five main fronts: on-site engagements; social-media impressions; earned social-media impressions (i.e., mentions appearing via sources independent of Amex Open); and card applications from attendees who participated in the "Escape the Office" activation. Specifically, it sought more card applications than it had generated at CES in 2016. The resulting metrics would help establish a baseline, since the company expected to reuse the concept at future shows and events.

Players Ready

Next, Amex Open kick-started the process of promoting the upcoming exhibit. Just as a movie trailer seeks to attract an audience with a tempting and tightly edited portrayal of the blockbuster to come, the company alerted potential customers with a fusillade of messages and teasers via

an online article, social media, and a mobile app. One week before the show opened, the mobile app for its OpenForum.com resource for small-business owners and entrepreneurs — which typically receives in excess



One of the two escape rooms available to attendees represented the offices of the faux tech company Robot & Sons.

of 1 million visitors monthly — sent a push notification to all members encouraging them to RSVP for CES within the app. Once CES commenced, the company promoted its appearance at the expo by providing a brief description about the escape rooms on its Twitter, Facebook, Google+, and LinkedIn accounts.

More ingeniously, Amex Open created faux websites for its two

made-up firms, Robot & Sons and WearNext Industries, and posted their URLs in its booth for attendees to see. Those who took the bait and surfed over to the sites caught a brief glimpse of the ersatz establishments and were then automatically redirected to the OpenForum page where they could linger over an article about escape rooms and discuss the popular phenomenon.

Let the Games Begin!

When CES opened last January, it dazzled in the way that only the Super Bowl of silicon can. Attendees hurtled into LG Electronics USA's tunnel of 216 OLED curved screens and mobbed Toyota Motor Corp.'s "Tron"-like concept car for the year 2030 with its artificial intelligence-powered avatar that lives in the dashboard's screen. But the traffic-building strategy that Amex Open had crafted more than counteracted that electronic excess.

The sand-colored, two-story wooden box housing the escape rooms in the middle of the company's booth was nestled among design elements that created an office-park ambiance,



At the International Consumer Electronics Show (CES), the escape room-themed exhibit for American Express Open, a division of American Express Co., was emblazoned with the words "Escape the Office."



Twelve iPads near the queue allowed waiting attendees to earn an advantage in the challenge.

Visitors entering the 30-by-60 booth space were greeted by staffers wearing branded T-shirts.



such as artificial-grass carpet, foam lamp posts, and bicycles. Emblazoned on the 20-foot-high structure's exterior were the words "Escape the Office," which, written in the brand's ice-blue corporate hue, became less a marketing slogan and more a summons to adventure. Visitors entering the 30-by-60-foot booth were greeted by staffers on whose branded T-shirts the "Escape the Office" dare was repeated. The staff helped visitors queue up in two lines, the first for individuals and groups no larger than two, and the second for assemblages numbering three or more.

Exhibitors often allow their guests' wait in line to be a "dead time," but Amex Open took a more fruitful route with what might have otherwise been a lost opportunity. To begin, staff lined up the attendees near school-bus-yellow bike racks made out of laser-cut foam core that were a visually more appealing alternative to run-of-the-mill stanchions. While up to 50 attendees at a time waited as long as 45 minutes to enter one of the two escape rooms, the staffers gave them a rundown on how the game worked.

Cleverly, the company also set up 12 iPads positioned on tablet stands

throughout the booth that offered a digital version of an escape-room experience while weaving Amex Open products, such as its credit cards, into the narrative. While the iPad-based challenge was purely optional, guests



The other escape room housed the imaginary headquarters of WearNext Industries, a maker of wearable tech devices.

who tried it could enter a sweepstakes for a \$500 American Express gift card and snag a so-called "clue card" that would help them in the escape rooms they were soon about to enter by revealing the location of an object they'd need to find to succeed. Looming high above, and building even more tension while attendees waited their turn, were countdown clocks over the entrance to each room that

ticked away down to zero, and a digital 90-inch leaderboard that showed the top five teams that had escaped their room the quickest.

We Gotta Get Out of This Place

When attendees made it to the front of the line, staffers assembled them into groups of up to six players. (Larger groups who came in together were allowed to participate as one team.) Once the strangers were grouped together, they were briefly instructed that they would soon step into the role of co-workers and should get to know each other while in line. Moments later, a staffer escorted them into one of the two themed rooms and immersed the players with the full back story on their particular office.

Primed and pumped, the guests entered their respective rooms, where, just before the experience initiated, a recording played instructing them in the tasks they needed to accomplish. In the Robot & Sons room, for example, the recording charged them with booking a flight to Sin City for the company's CEO, who was planning to attend CES, while also ensuring that its new robot was ready to debut at the show. In the WearNext Industries room, participants were instructed to

In the Robot & Sons room, captive guests were charged with booking a flight to Sin City for the company's CEO and making sure a new robot was ready for display.



Regardless of the escape room they were in, booth visitors had a mere seven minutes to liberate themselves from their confines.



Attendees trapped in the WearNext Industries-themed escape room were instructed to identify which tech-forward wearable the CEO wanted to present to a potential investor.

identify which of the many tech-forward wearables the CEO wanted to present to a deep-pocketed potential investor. The fine points of the competitions may have varied, but both shared two crucial fundamentals in that players had a scant seven minutes to accomplish their goals, and to succeed, they had to adopt the credo of The Three Musketeers: all for one and one for all.

Robot & Sons' guests found themselves in the casual-chic office of a supposed industry-disrupting startup made of faux brick walls and fake wood floors of cushioned rubber. Spray painted on one of those walls was "Robots will improve the world," while a window (actually, a back-mounted LCD screen) framed the breathtaking New York skyline to further the illusion of being in the heart of Silicon Alley.

After the doors clicked shut and the recorded instructions played, a fever of enthusiasm swept over the guests, who felt the rush that comes when it's finally game time. Over the next 420 seconds of ever-diminishing time, the team hustled with the focused cooperation that usually only bees and ants know. Then,

calamity struck. A power surge fried some of the room's electricity, leaving the crew helpless as time worked against them. But instead of going into organizational anaphylactic shock, the players figured out how

"American Express Open created a sense of experience that lived beyond the booth, and as soon as you told a friend about it, they'd want to do it, too."

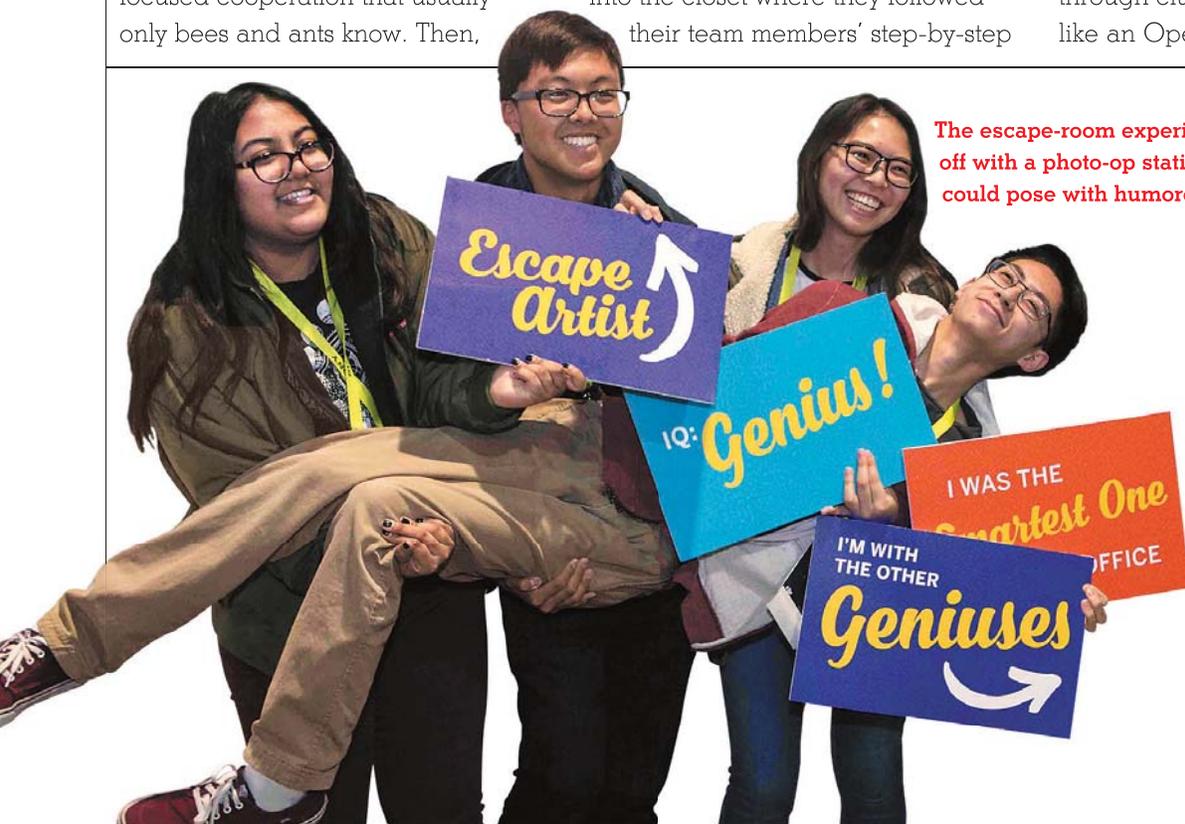
to crack a small safe that revealed keycards and a diagram essential to opening a locked closet and restoring power to the room.

Ultimately, the way out of their predicament was the same for all groups facing an external threat, from the 300 Spartans to the Guardians of the Galaxy: teamwork, and heaps of it. While some hunkered down by the safe where the crucial diagram was located, others stepped into the closet where they followed their team members' step-by-step

instructions on repairing the server and a power-modulation calibrator to restore electricity. Fingers fumbling and voices tight with tension, they frantically connected the wiring, then hastily started updating the firmware to get the robot working and hurriedly began arranging the CEO's flight.

The players were home free — or so they thought — until another glitch quickly jacked up their cortisone levels. A message played from an American Express travel rep saying the company needed the last four digits from an American Express Business card, which sent the players scurrying through the office's nooks and crannies, the hectic search for the concealed card ending when the guests found it tucked into a lab coat in the closet. With seconds to spare, the group emerged from the room with the task completed and victorious, in a demonstration of teamwork that would have put the "Mission: Impossible" crew to shame.

A similar convivial chaos occurred in the WearNext Industries room. Set in an office park in Palo Alto, CA, this scenario challenged players to wade through clues hidden in plain sight — like an OpenForum article running



The escape-room experience was capped off with a photo-op station where attendees could pose with humorous signs.



On-site engagements totaled 3,500, about 17 percent higher than the previous International Consumer Electronics Show (CES).

on a computer, which deftly wove the brand in with the activity — to identify the name of the wearable the CEO wanted to present to an investor. The activity ended when the players found a safe hidden in the wall stocked with the prototype that allowed them to complete their escape.

Game Over

When the players exited both rooms, they received a light-up pin (if they escaped in time) and an oversized natural-cotton canvas tote bag with any of four cheeky inscriptions, including “High Capacity Analog Storage” and, naturally, “I Escaped the Office.” Capping off the experience was a photo-op station where staffers encouraged attendees to take a team photo that was then posted to a digital photo board. Players could also send the digital remembrance to multiple email addresses, expanding the at-show experience to a potential audience of thousands more.

“Amex Open’s exhibit was brilliant because of what it didn’t do,” says Art Markman, a psychology and marketing professor at the University of Texas at Austin. “It didn’t sledgehammer guests with blatant marketing messages. The escape room provided

a chance to experience good feelings through teamwork, and those good feelings became subtly associated not just with the activity, but with the brand that sponsored it.” Sizzle Awards judges concurred with the



Regardless of whether they freed themselves from American Express Open’s escape rooms in time, all participants received an oversized canvas tote bag.

professor’s admiring take. According to one judge, “By jumping on the escape room trend, Amex Open gained buzz by joining it with technology.” Another said, “American Express Open created a sense of experience that lived beyond the booth, and as soon as you told a friend about it, they’d want to do it, too.”

In the end, Amex Open amazed CES with a traffic builder whose heart

was one of teamwork, not technology. Yet no matter how brilliant or bold its marketing acumen at the expo was, Amex Open’s effort will always be ranked by the black and white judgments of the bottom line. Fortunately, the company’s results were, by any evaluation, striking in the categories it measured. On-site engagements with attendees numbered 3,500, or about 17 percent greater than the previous CES. Adding to those figures, the company tallied 258,236 social-media impressions, of which 57,641 were the coveted earned social impressions. Moreover, approximately 41 percent of those who took part in the “Escape the Office” activity applied for a card, which contributed to Amex Open pulling in 29 percent more credit-card applications than it had at CES the year before.

Through the escape rooms, Amex Open was able to liberate itself from what the company felt was the captivity of a flavorless image. But the traffic builder succeeded in creating something more — a brand perception with the qualities of esprit de corp and problem solving. When it comes to great escapes, Houdini couldn’t have done it better himself. **E**



The photo-op station included a large display monitor and allowed attendees to share their pics via email and social media.

258,236
social-media impressions

Amex Open tallied more than a quarter million social-media impressions, 57,641 of which were from sources external to the company.



Approximately 41 percent of those who took part in the “Escape the Office” activity applied for a credit card.

Show and Intel

Intel Corp. brings its technology to life through an exhibit filled with interactive experiences that attract 85 percent of 170,000 attendees at the International Consumer Electronics Show.

PRODUCT DEMONSTRATION



Exhibitor: Intel Corp.

Creative: Lead Dog Marketing Group Inc., New York, 212-488-6530,

www.leaddogmarketing.com

Production: Taylor Manufacturing Industries Inc. (The Taylor Group), Brampton, ON, Canada, 905-451-5800, www.taylorinc.com

Show: International Consumer Electronics Show (CES), 2016

Promotional Budget: \$300,000 – \$399,000

Goals:

► Generate media coverage.

► Increase consumer preference for Intel products.

► Leverage unique product demos to drive booth traffic.

► Be ranked as the best or among the top five exhibits at the show by more than 50 percent of attendees.

Results:

► Achieved a net promoter score of more than 80 percent.

► Netted 13,000 blog and news mentions.

► Attracted 85 percent of CES 2016 attendees.

► Surpassed its best-of-show ranking benchmark by more than 17 percent.



Conventional wisdom will tell you that doing the same thing at a trade show year after year will start to feel stagnant and uninspired. But Intel Corp. doesn't subscribe to convention. The chip maker has been exhibiting at the International Consumer Electronics Show (CES) for years and has executed the same core strategy at its last few appearances: an exhibit chockablock with product demonstrations. In 2008, it was F1 simulators, 2013 brought a "tree" made of Ultrabooks, and

2015 introduced leadership panels and Fireside Chats. Over the years, the company has established a reputation as an experience destination at the show by conveying that the technologies powered by its chips are much more interesting than the chips are on their own.

So when the company thinks "product demonstrations," it isn't thinking a lineup of MacBooks and Microsoft Surface tablets carrying the "Intel inside" sticker. No, it's thinking about robust experiences

that entrench visitors in Intel, its vision, and its ability to create something that people can't get anywhere else on the show floor.

"Today, people can read product reviews online and even in stores," says Victor Torregroza, brand experiences program manager at Intel. "For CES, we like to create unique, immersive experiences that our booth visitors will love and share."

Offering interesting experiences at a trade show draws a crowd, but Intel wanted to do more than get a proverbial fist-bump

from attendees at CES 2016 — it wanted to increase consumer preference for its products and technologies. And beyond that, it sought to demonstrate how its technologies and innovations could improve people's health and well-being. That was a tall, if not altruistic, order for the chip maker from Santa Clara, CA. But Intel was prepared; after all, this wasn't its first time at the rodeo.

Torregroza and his team drafted a bulletproof strategy for the show that had been vetted by Intel's



creative director and chief marketing officer. It also aligned with the company's key performance indicators: amazing experiences, purchase intent, and increased positive perception of the Intel brand. "The ratified event strategy became the foundation for the exhibit and experiential program planning," Torregroza says. "It was then incorporated into a creative brief that we used to inform our design agency's process."

That approved brief — which included the health- and well-being-themed

product-demonstration strategy and accompanying tactics — was delivered to Lead Dog Marketing Group Inc., a New York-based creative agency; Taylor Manufacturing Industries Inc. (The Taylor Group), a Brampton, ON, Canada, production firm; and the staffing agency Professional Staffer Services. It outlined an exhibit that would feature approximately 30 product demonstrations, divided into four experiential zones that aligned with topics introduced in the CES keynote given by Intel's

CEO: Health and Wellness, Creativity, Gaming, and Sports. The individual demos, then, were to be next-level, immersive, unique, and memorable

their online communities," Torregroza says.

Competitive Intel

When the CES show floor opened and attendees began making their way

"For CES, we like to create unique, immersive experiences that our booth visitors will love and share."

experiences designed to engage visitors for hours on end. "We crafted these experiences to serve as emotional moments to help attendees comprehend the Intel story and share it with

through the endless aisles of human-sized drones, augmented-reality goggles, and Internet of Things (IoT) enabled devices, they came across Intel's booth. Its SenseScape interactive

installation was positioned front and center, like a tech-enhanced beacon of experiential promise. Whimsical harp music and an expansive digital “water wall” seduced passersby as the strings and water seemingly undulated of their own accord. Staffers equipped curious attendees with custom-made bracelets embedded with IoT-powered Intel Curie

Sixty percent of attendees said they were more favorably inclined to use and/or purchase a device powered by Intel technologies as a result of their booth visits.

technology, which enabled users to pluck the harp strings and generate beautiful visual effects and movement on the monitors displaying the wall of water. As the interaction took place, staffers explained how the Curie module works with IoT-enabled devices.

But the SenseScape installation was only the tip of the experiential iceberg. As visitors looked beyond the wall of moving water, they saw four 22-foot-tall mannequins featuring a mix of solid and wire-frame limbs. Each of the oversized

mannequins, positioned in various forms of repose and bathed in an ever-shifting spectrum of magenta, red, blue, and green lighting, marked the four themed zones within the exhibit.

Health and Wellness Zone

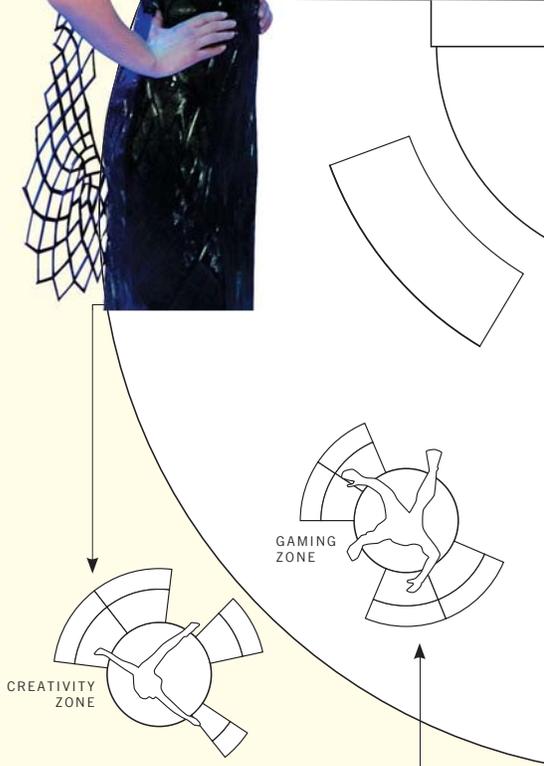
In the Health and Wellness Zone, brand ambassadors treated attendees to a rare but coveted show-floor activity: a bit of shuteye. After removing their smartwatches and donning Intel-enabled wearables, attendees could slip into an “energy pod” for a three-and-a-half-minute power nap. As an attendee eased into the chaise-like chair and the white hood lowered over his or her torso, the wearable tracked the napper’s biometrics and displayed them on a nearby laptop. Upon waking and exiting the pod, the rested attendee reviewed his or her results with a staffer, who analyzed the heart rate, blood pressure, and respiration rate, and pointed out ways to use the data for improved performance and rest.

This zone also featured the Intel-powered Nabi Connected Baby system, a smart-clip connected baby monitor that leverages the IoT to send information about a baby’s health to the parent’s smartphone. Think of it like Amazon Echo, but for babies. Boasting a small, wireless, wall-mounted camera and stand-alone tower similar to the Echo,

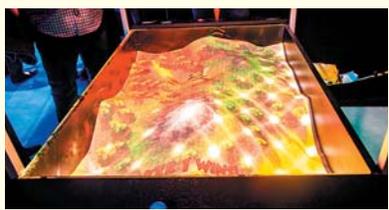
Staffers sporadically appeared alongside models sporting a Curie-equipped “Adrenaline Dress” that expands or contracts depending on the wearer’s adrenaline levels.



The exhibit’s drone cage, an increasingly popular CES show-floor feature, gave attendees the opportunity to pilot Yuneec drones featuring RealSense R200 cameras.

Intel’s “augmented reality sandbox” game allowed multiple users to create their own characters and environments.

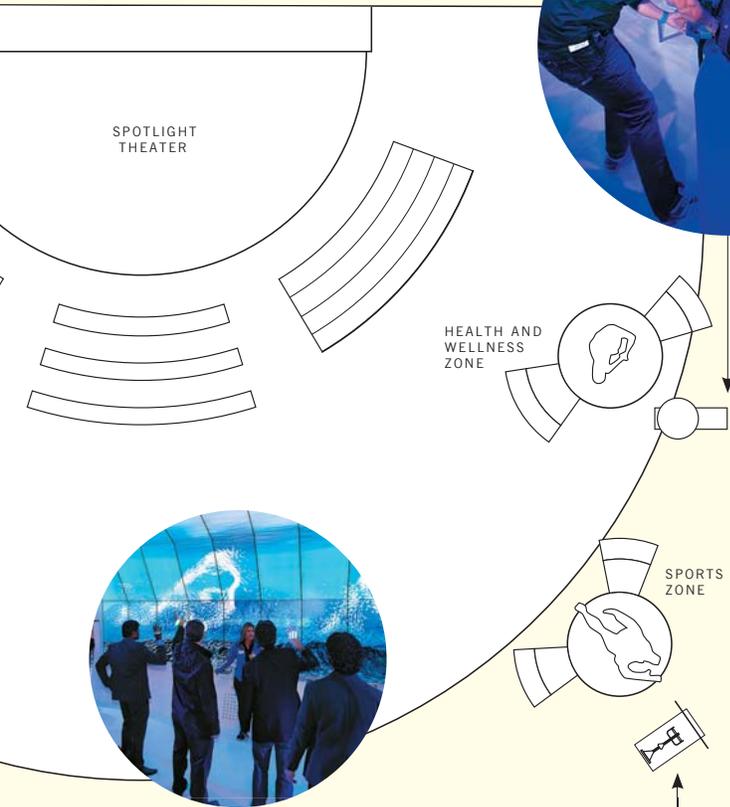


An immersive driving simulator offered a realistic racetrack experience through force-feedback steering, rumble motion, and head tracking.



It's What's Inside That Counts

Intel Corp. used a bevy of product demonstrations to show International Consumer Electronics Show (CES) attendees the tangible capabilities of its often abstract technologies.



Health-minded attendees could don Intel-enabled wearables that tracked their biometrics while they enjoyed a quick nap in an "energy pod."



Competitive video-gaming stations pitted booth visitors against professional gamers while online fans watched via the streaming platform Twitch.tv.

Attendees tested Recon Jet smart eyewear, which essentially functions as a wearable computer, while pedaling a stationary bike.

Showgoers could manipulate the digital underwater scene displayed on the massive SenseScape installation via custom bracelets embedded with Intel's Curie technology.



it's triggered by voice and movement. For example, if a baby wakes in the middle of the night, it automatically queues up soothing white noise and soft lighting.

By demonstrating how its technology can be used in devices designed to calm both tired adults and fussy babies, Intel intimated that its innovation knows no bounds — age or otherwise.

Sports Zone

In the Sports Zone, visitors encountered fitness-based experiences, including a biking activity powered by Recon Jet smart eyewear, which is essentially a computer for your face. As a rider pedaled on the stationary bike, the Recon Jet tracked various metrics and made suggestions for improved athletic performance. The real-time suggestions appeared on screen just below the user's right eye and included pace, distance, and direction, all made possible with the device's 3-D accelerometer, 3-D gyroscope, 3-D magnetometer, pressure sensor, and infrared sensor. The eyewear, equipped with a camera, also displayed maps as well as call and text notifications when synced to a user's smartphone. As bikers cycled, staffers explained how to operate the eyewear and take photos with a simple tap of the button located on the right side of the frame. Having all that information right in front of you,

staffers explained, meant that wearers could focus on their tasks rather than stop and take out their smartphones for photo ops and heart-rate checks.

If biking wasn't attendees' thing, video-gaming systems equipped with Intel Core i7 processors were right around the corner. Competitive video gaming, also called eSports, is a huge market, with winners of such competitions pocketing multimillion-dollar prizes. And it requires highly responsive technology to excel. Here, staffers coached visitors on how to play various video games and encouraged them to take on professional gamers and tournament champions while online fans watched on the game-focused streaming platform Twitch.tv.

"We picked the most popular games at the time of the show," Torregroza says. "This activation brought visitors and those at home into the Intel experience while showcasing the performance of Intel's Core processors in the latest OEM gaming systems."

Gaming Zone

After getting their fill of virtual and physical exercise, visitors continued their experiential enlightenment in the exhibit's most popular attraction: the Gaming Zone. Here, attendees could jump right into the "augmented reality sandbox," a multi-player game that used a

responsive sandbox surface instead of a traditional television screen. That means players created the characters and "worlds" in which they operated versus conventional games where the worlds and characters already exist. In other words, sandbox games allow for endless possibilities. Attendees manipulated and explored the projection-mapped landscape thanks

While zooming around a virtual track, drivers experienced force-feedback steering, rumble motion, and head tracking, all of which delivered a realistic look at life in the fast lane.

Another favorite, according to Torregroza, was the personal game avatar activity. Brand ambassadors invited attendees, one at a time, to walk up to a PC equipped with a RealSense

technology innovation via an amazing experience," Torregroza says.

And what's a CES exhibit without a drone cage? Intel had that, too. Attendees stepped inside the cage and piloted Yuneec drones featuring RealSense R200 cameras around obstacles.

Creativity Zone

While attendees flexed the left sides of their brains in the Health and Wellness, Sports, and Gaming zones, they headed to the Creativity Zone for some right-brain activity. After a short tutorial from a professional artist, attendees donned the latest virtual-reality headsets and created art using 3-D controllers as paintbrushes. From the outside, it looked as if the artist was simply standing there, waving his or her arms around. But the person wearing the headset could see the art being created, and the work was displayed on a nearby screen for all to view.

If visitors struggled to find an artistic muse, they could try their hands at the Curie Jam Session. Using an Intel Curie-connected glove, a would-be musician could rock out on an air guitar or tickle the ivories on a virtual piano. Following their in-booth jam sessions, attendees could share their performances via their choice of social-media channels.

In addition to the zone-related activities, Intel's exhibit offered several



Before leaving Intel Corp.'s exhibit, select attendees could visit a 3-D laser-etched selfie station that produced a unique parting gift: their likenesses embedded inside a crystal-clear cube.

to a combination of an Intel RealSense R200 Camera (which enabled the game's augmented-reality options and interactions) and a console with an Intel 6th Generation core processor.

Stepping out of the sandbox and into an immersive driving simulator, attendees slid into "simulation pods" designed to mimic the experience of driving a real race car.

depth-sensing camera. Standing motionless in front of the computer, visitors had photos and videos taken of their faces as the camera captured their likenesses. The imagery was then projection mapped onto the face of a 22-foot-tall soccer player mannequin, creating a larger-than-life photo op. "It was a seamless, interactive way to showcase Intel's

stand-alone experiences on its perimeter and outside the convention center, including a demonstration of connected-car and smart-home technology (via a Jaguar Land Rover), a 3-D laser-etched selfie station that rendered a crystal "image" keepsake featuring attendees' likenesses, and an outdoor BMX exhibition of athletes performing tricks on bikes outfitted with Curie sensors that output statistics in real time. Bottom line: Intel had something for everyone, inside and out.

Demo Dividends

From piloting drones and driving race cars to playing air guitar and taking power naps, visitors to Intel's exhibit had seemingly endless entertainment options — a coup at the world's largest technology show. But did the experiences move the needle toward Intel being perceived as an experience company? In a word, yes.

Based on exit surveys executed by Evolio Marketing and Exhibit Surveys Inc., 95 percent of respondents agreed that "Intel makes amazing experiences possible." That figure represents a 7-percent increase compared to the 2015 show, and it helped Intel claim the No. 1 spot when it comes to brands that are viewed as leaders in breakthrough technology. Not bad for a chip maker.

Results from the exit surveys also revealed that 96 percent of attendees

said Intel was a brand they trust, 93 percent felt Intel demonstrates thought leadership and innovation, and 93 percent agreed that Intel makes products that perform better than its competitors. What's more, 68 percent of visitors indicated that Intel was the best or one of the top five exhibits at CES — surpassing the company's benchmark by more than 17 percent.



In addition to approximately 30 product demonstrations, Intel Corp.'s exhibit also featured the Spotlight Theater, which hosted question-and-answer sessions and panel discussions.

In addition to the on-site exit survey, Intel also conducted post-show research to gauge attendees' reasons for visiting the exhibit. Of those who responded, 87 percent reported they sought out the company to learn about its new technologies. That same survey revealed that 85 percent of CES attendees visited the booth, surpassing Intel's targeted-audience figure

of 110,000 B2B attendees, media reps, and influencers by about 34,500.

And here's where it gets interesting. Torregroza and his team hoped to influence brand perception with myriad tech experiences — and they succeeded. Sixty percent of attendees said they were more favorably inclined to use and/or purchase a device powered by Intel technologies

as a result of their booth visits. Furthermore, Intel's net promoter score (the likelihood of consumers to recommend a company and its products to others) among CES visitors was plus 80 percent. To put that into perspective, the norm for tech companies is plus 30 percent. And although the Intel exhibit drew a

much larger crowd than the company had targeted, 89 percent of those that visited had decision-making roles, with the average planned purchase amount equaling \$3 million. That's roughly 10 times Intel's budget for all of the product demonstrations combined.

The exhibit's cool factor also drew media attention, generating 13,000 mentions in blogs and online, print, and television news outlets. That's a huge feat given the nature of the show and the fact that every one of Intel's competitors was right around the corner (or across the aisle). And it can conceivably be tied back to Intel's reinvention of the product demonstration. "Intel was able to use multilevel product demonstrations to appeal to a wide range of attendees," said one Sizzle Awards judge. "The booth was created to draw people in and make them stay for a while. They stocked the exhibit with numerous different experiences, all powered by Intel, to shift brand perception from product company to experience company. And it worked."

Indeed, by creating memorable activities focused on demonstrating how humans benefit from its technology, Intel proved once again that its products are more than meets the eye — they enable experiences that enrich lives. **E**

Lena Valenty, contributing writer; editorial@exhibitormagazine.com



Produce might be the sex kitten of the supermarket, but on the trade show floor, it's about as alluring as a dude sporting a romper. That's not to say that fruits and veggies are inherently lacking; rather, the way in which most exhibitors market them is typically just plain sad. More often than not, produce exhibitors turn to staid sampling to generate awareness and drive traffic. Or, if their pockets are deep enough, they incorporate an in-booth kitchen with a chef to whip up dishes featuring the focus product. What's more, a sampling-based show floor is often the equivalent of a dine-and-dash paradise where attendees rarely savor what is being offered.

At the 2016 Produce Marketing Association's Fresh Summit Convention and Expo in Orlando, FL, Avocados From Mexico (AFM) set out to change all of that. AFM is the marketing arm of the Mexican Hass Avocados Importers Association and The Association of Growers and Packers of Avocados From Mexico. As such, AFM is tasked with growing avocado sales and generating awareness and preference for the brand. But from an exhibit-marketing perspective, its objectives are a bit more specific.

"While the AFM brand is the largest producer of avocados in the world and the top supplier to the U.S. market — making up about 85 percent of the U.S. avocado market — AFM is always on a mission to strengthen its position as an industry leader," says Irene Cabañas, director of experiential marketing with IMW Agency, the Costa Mesa, CA, integrated-marketing firm that crafts AFM's trade show experiences. "To establish this leadership role, then, we highlight innovations not only in terms of AFM's initiatives,

such as its shopper programs and food-service advances, but also with regard to the produce itself. That is, we emphasize innovative avocado uses, recipes, and more."

Ultimately, of course, the goal is to drive sales and generate consumer interest and awareness. But to that end, AFM's trade show endeavors seek to emphasize innovation via one-of-a-kind sampling experiences. And in 2016, a vital endeavor was to tout ways in which avocados could be used in handheld (i.e., takeaway-style) meals. So going into Fresh Summit 2016, both AFM and IMW were on the lookout for a fresh sampling experience, one that would act as a main traffic-building activity to capture consumer, retailer, and media attention — and, in effect, turn an unpretentious fruit into a sexy siren.

Fleshing Out the Idea

Straight out of the gate, marketing team members knew they wanted to devise a one-off kitchen experience to meet their goals. "We hoped to focus on how the brand embraces innovation and new technologies, specifically with regard to personalization," says Stephanie Bazan, market development director at AFM. "We wanted an experience that screamed innovation and forward thinking, so it couldn't be a typical sampling or in-booth kitchen event." Plus, it had to meet AFM's goal: drawing 20 percent more traffic to the booth than the previous year's Fresh Summit.

Fast Food

To promote avocados and strengthen its position as an industry innovator, Avocados From Mexico creates an in-booth avocado vending machine that captivates attendees for an average of almost five minutes and draws 40 percent more booth traffic than the previous year. *By Linda Armstrong*



PHOTOS: AVOCADOS FROM MEXICO; SHUTTERSTOCK.COM

TRAFFIC BUILDER

Exhibitor: Avocados From Mexico

Creative/Production: IMW Agency, Costa Mesa, CA, 714-557-7100, www.imwagency.com

Show: Produce Marketing Association's Fresh Summit Convention and Expo, 2016

Promotional Budget: \$100,000 – \$199,000

Goals:

- ▶ Draw 20 percent more attendees to the booth compared to the previous year's Fresh Summit Convention and Expo.
- ▶ Entice 750 attendees to order a customized avocado creation from the automated "Avo-Matic" food-service station.
- ▶ Introduce attendees to innovative avocado uses and recipes, particularly in the form of handheld meals.

Results:

- ▶ Lured 40 percent more attendees (14,000 total) to the booth.
- ▶ Prompted 858 visitors to customize an avocado-centric meal.
- ▶ Educated attendees about avocado-centric recipes and innovations for an average of 4.5 minutes.

As the marketing team started brainstorming for a cutting-edge yet show-appropriate sampling event, they stuck a fork into current food-customization trends in search of answers, and over the course of a couple of weeks, they kept their eyes peeled for a suitable — and "booth-able" — experience.

The team struck gold during a business trip in northern California, when IMW employees shared a meal at an Eatsa restaurant. Specializing in customized quinoa bowls, a typical Eatsa establishment is void of cashiers and service personnel, and diners simply swipe their credit cards and place their customized orders via a wall of iPads. Within minutes, their bowls and drinks are delivered through a wall-based cubby system for dine-in or take-out meals.

"It was a Jetson-esque dining experience that seemed like a great fit for our needs," Cabañas says. "We figured if we could somehow translate the concept to the trade show floor, it would allow us to highlight avocados via unique meal offerings yet let attendees customize the experience to suit their tastes." Based on this fateful dining experience, the "Avo-Matic" — an automated, avocado-centric dining experience — was born.

Jetson-esque Eatery

Roughly two weeks prior to the show, AFM sent an eblast to attendees inviting them to visit the booth and experience the restaurant of the future. "However, the missive didn't include photos or even a detailed description of our Avo-Matic experience," Cabañas says. "We wanted attendees to be surprised and to lure them in with the curiosity factor alone. So while our social-media director put out posts and tweets during the show, we didn't give away what was happening in the exhibit so they could experience it themselves."

As attendees approached AFM's 40-by-50-foot booth, their attention was no doubt drawn to the 8-by-20-foot shipping container positioned on the front right corner of the space. Towering 9.5 feet tall, the standard shipping container from International Port Management Enterprise (IPME) was painted a soft-white hue and adorned with a geometric, avocado-green graphic. Atop the



curious container, an avocado-shaped sign featured the AFM logo and a likeness of the good-fat fruit, along with the image of a purple banner featuring the word “Avo-Matic.” The front of the container, which faced the aisle, offered four evenly spaced graphics meant to represent avocados. A built-in touchscreen and a pass-through cubby were positioned in the center of each one.

Unbeknownst to attendees, the container’s interior housed a team of three meal-preparation professionals, always at the ready throughout the two-day show. While each meal was customized with proteins, toppings, and sauces according to attendee preferences, three different meal bases were offered across three different times. During the breakfast period between 10 a.m. and 12 p.m. the base was a breakfast taco. For lunch, which was available

example, after 3 p.m., the screen read, “Now serving an afternoon snack! Order now.” After attendees input their names and email addresses on the next screen, they could title their creations, concocting everything from basic descriptions like the “Tasty Torta” to bold tags such as the “Tonylicious” and the “Bombdotcom.”

Next, each attendee journeyed through four more screens to customize his or her meal. For example, for the torta offering, the attendee first customized the base, choosing between a bread roll with jalapeno avocado mash and a roll with avocado slices. On the next screen, protein choices included guajillo- and citrus-marinated beef barbacoa, orange-braised pork, and veggie chorizo. Then diners selected up to five toppings, such as roasted chipotle sweet potatoes, shredded cabbage, and diced

The “Avo-Matic” food-service station was a well-choreographed exercise in innovation.

Inside the container, three culinary professionals prepared and packaged each unique creation.



The foundation of each meal varied by time of day and included a breakfast taco, a salad or rice bowl, and a torta.

Attendees placed their orders at one of four touchscreens embedded in the front of the shipping container.



between 12:30 and 3 p.m., attendees customized their own salad or rice bowl, and a torta served as the base for the afternoon snack from 3:30 to 5 p.m. Both the taco and torta meals were presented in round plastic containers featuring green bases and clear tops, which offered a scaled-down version of the same logo and Avo-Matic artwork found on the sign above the shipping container. The salad/rice-bowl option, however, was presented via a plastic, screw-lid mason jar with a branded sticker.

When visitors neared the AFM space, staffers sprang into action, inviting them to step up to the Avo-Matic and formulate a customized meal of their choice. Once attendees approached the touchscreens, each featured a welcome message, the Avo-Matic logo, and information about which meal option was currently being served. For

tomatoes. Finally, visitors picked a condiment to top it all off, choosing between avocado lime aioli, avocado salsa verde, and avocado habanero relish. Once attendees hit “Confirm,” the custom recipe was transferred to a corresponding tablet inside the container. Then the magic — and the marketing — began in earnest.

Order Up!

Inside the shipping container, a chef sprang into action to complete each order. Meanwhile, a sort of sous chef helped expedite the order, and a third person ensured it was properly sealed and placed in the right cubby hole. “Given the fact that the Avo-Matic had an ever-present wait line that snaked down the entire length of the booth,” Cabañas says, “simply keeping up with the onslaught was no easy feat for the people working inside.”

Since AFM had to buy time for the chefs to complete the orders, the corresponding screen outside the container ran a video extolling the benefits of avocados and avocado-infused recipes. At the end of the short video featuring an animated robot emcee, a Q&A session quizzed each participant about his or her avocado knowledge.

Next, an on-screen push to social media appeared, whereby the visitor was asked to post a photo of the experience to Instagram or tweet a pic using the hashtag #Avomatic. Those that did so were entered into a daily \$500 gift-card giveaway. While all of this was going on, a software system paired each attendee's email address with the unique recipe he or she had created. During the show, AFM emailed a thank-you note to each participant along with his or her recipe creation. All told, the ordering

Holy Guacamole

While AFM aspired to outpace booth traffic by 20 percent compared to the previous year, the stand actually drew 14,000 attendees, an uptick of 40 percent. In addition, AFM hoped to serve 750 avocado dishes over the course of the two-day show. But chefs doled out 858 meals, exceeding the goal by 14 percent.

On top of the nearly five minutes of valuable time spent with each of those 858 diners, AFM also scored important insight into their preferences. "We learned that people like to stick to the basics for breakfast, and for the salad, folks prefer mostly veggies and minimal protein," Cabañas says. "But in the afternoon, people really got creative with their tortas. This type of data can now be assimilated into our recipes for ongoing marketing."

Attendees customized their meals by selecting their preferred bread types, proteins, toppings, and sauces. Once they hit "Confirm," the recipe was transferred to a tablet inside the container.



While their dishes were being prepared, the attendees' touchscreens ran a video extolling the benefits of avocados and avocado-infused recipes.



When the meal was ready, the touchscreens flashed a personalized message. Attendees then simply opened the cubby door and retrieved their culinary creations.



experience took roughly 4.5 minutes, every second of which was spent soaking up AFM branding, learning about avocados, and experiencing the brand's innovations.

When the meal was ready, the exterior screen flashed a customized message, "[NAME], your order is ready!" Then, the attendee simply opened the cubby door, which glowed a soothing green hue courtesy of an enclosed LED, and retrieved his or her creation.

After grabbing napkins and utensils, some attendees wandered off to eat their avocados elsewhere, but many progressed further into the booth to learn even more. Here they discovered various displays dedicated to everything from a retail-store area with a mini produce section to a health and wellness area that provided info on AFM's dietician-based initiatives.

In fact, the Avo-Matic proved so successful that AFM trotted it out as a stand-alone experience at South by Southwest (SXSW), a conference and festival celebrating the convergence of the interactive, film, and music industries, where the tasty traffic builder achieved similarly positive results. Not surprisingly, the Avo-Matic also spoke to Sizzle Awards judges. "The strategy was super simple but also incredibly engaging," one judge said. "It was instantly buzz worthy and got people talking to other attendees about the experience, which then generated brand loyalty and affinity across the board." So hats off to AFM. Using a clever one-off activity, it turned a simple fruit into a sexy siren — smashing all of its goals in the process. **E**

Linda Armstrong, senior writer; larmstrong@exhibitormagazine.com

Personal Space

Using a personality-assessment activity, Mirror Show Management Inc. wins over VIP prospects, surpassing its qualified lead goals by 340 percent. *By Kelli Billstein*

There are some things that mere mortals simply cannot resist: touching cashmere scarves, eating those bite-size samples at the grocery store, and binge-watching "Game of Thrones," just to name a few. And, of course, it's impossible to resist a good personality quiz. If there's a series of questions that can determine which city we were meant to live in or which Star Wars character represents us, we're all over it. It's just one more way to learn about our favorite subject of all: ourselves.

Webster, NY-based exhibit house Mirror Show Management Inc. (MSM) took this idea and gave it a trade show spin when creating its VIP promotion for EXHIBITORLIVE 2017. This smart and audience-savvy strategy made each invitee to the MSM booth feel like they'd walked inside a pop-up BuzzFeed quiz that was exclusively for them. The creative approach catered to humanity's fondness for either/or questionnaires and helped the exhibit house to exceed its qualified lead goals by a whopping 340 percent.

Character Assessment

MSM has exhibited at EXHIBITORLIVE since 2012, and each year the woman-owned exhibit house raises the bar for itself, always aiming for a memorable and personalized booth experience (usually with a feminine twist, since its clientele is predominantly female trade show managers). Gearing up for 2017, the company's

VIP PROMOTION

Exhibitor: Mirror Show Management Inc.

Creative/Production: Mirror Show Management Inc., Webster, NY, 585-232-4020, www.mirrorshow.com

Show: EXHIBITORLIVE, 2017

Promotional Budget: Less Than \$49,000

Goals:

- ▶ Connect with VIP attendees on a personal level while demonstrating expertise as an experience-driven exhibit house.
- ▶ Conduct 24 "What's Your Persona?" experiences with attendees.
- ▶ Secure 10 new qualified leads.

Results:

- ▶ Sparked conversation about exhibit-manager personality traits and exhibit challenges through a dynamic in-booth activity.
- ▶ Completed 36 "What's Your Persona?" experiences.
- ▶ Scored 44 qualified leads.



president, Donna Shultz, challenged her team to create a VIP promotion that would do three things: 1) create an irresistible, immersive experience that was technologically impressive, 2) demonstrate that MSM can deliver live data and insights, and 3) get to know the target audience on a deeper level, beyond the small talk and typical show-floor banter. This wasn't a pick-two-of-the-above entreaty; it was a show-me-you-can-do-all-three order.

"We're constantly challenged to up our exhibit game," says Kelsey Frank, account manager for MSM. "And we've been most successful

when we've created opportunities to learn something about our VIPs, while the VIPs are simultaneously learning something about themselves."

The team floated ideas with themes that might satisfy the president's three-part challenge. But while most checked two of the three boxes, they failed when it came to getting to know members of the target audience. For a while, all the staff could suggest was offering a boring old survey. But then came the eureka moment.

"Why try to hide what we were doing? We thought, let's come right out and ask them about themselves," says Pete Stam, customer engagement strategist at MSM. "We decided to make the questions we were asking part of an overall experience. That idea evolved into the creation of personas, which we would map responses to."

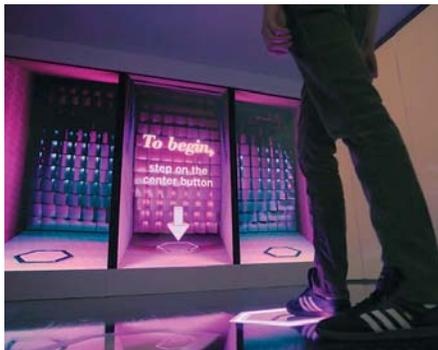
From there, the entire VIP promotion fell into place. Questions were drawn up, four personas were developed (each using MSM's invented character, Tradeshow Traci, as a baseline visual to alter with styles appropriate for each persona), and an in-booth experience room was designed for the personality-quiz activity. In the end, the theme of the 2017 promotion asked a question that begged to be answered: "What's Your Persona?"

Very Important People

MSM carefully vetted the attendee list and identified 36 exceptional VIPs, each of which fit MSM's client profile



The room Mirror Show Management Inc. designed for its VIP personality-quiz activation at EXHIBITORLIVE included a glass wall lined with electromagnetic panels that could turn from transparent to opaque with the push of a button, lending the space a sense of exclusivity.



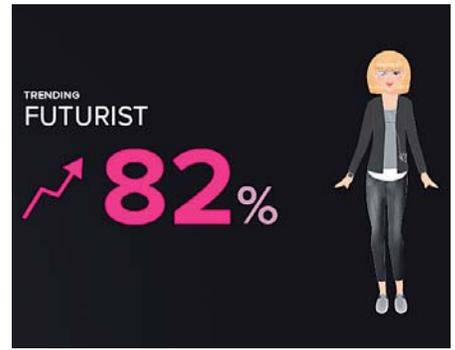
Can I Ask a Personal Question?

To activate the "What's Your Persona?" quiz-style activity, invited VIP guests stepped atop a pressure-sensitive tile embedded in the flooring of Mirror Show Management Inc.'s (MSM) in-booth experience room, which triggered a series of 4K monitors to spring to life.



Answer me This

Questions posed to the exhibit house's VIPs ranged from silly to serious. One asked, "I'd bring this to a desert island: a) a roll of duct tape, or b) a case of rosé." Another read, "I'd rather have a: a) big booth in a bad location, or b) small booth in a spectacular location."



By the Numbers

After completing the assessment, participants met with staffers who reviewed the data on an 80-inch monitor. The staffer and attendee then discussed the importance of analytics and how MSM can assist exhibitors in executing data-driven solutions for their own programs.

for company size, trade show program scale, and the types of exhibiting programs implemented. Two weeks prior to EXHIBITORLIVE, these VIPs received an email invite from MSM that read, "See the sights, hear the sounds, and feel the excitement as you discover your unique persona." After clicking the invite's "Register Now" button, recipients filled in their contact information and could then reserve a 30-minute time slot at MSM's booth.

When the 2017 iteration of EXHIBITORLIVE debuted, Mandalay Bay in Las Vegas swarmed with trade show professionals. During show floor hours, it would've been easy to get lost amid the buzz and, say, forget the appointment one had made two weeks prior. MSM thought of that, though, and made sure its VIPs received an automated reminder via text message 15 minutes prior to their appointments. And as soon as VIPs caught sight of MSM's 20-by-20-foot island booth, aglow with activity under a 19-foot-long hot-pink banner, they were glad to have kept those appointments.

The reception desk was topped with a pair of iPads that mirrored the "What's Your Persona?" activity so walk-up attendees without an appointment could get an idea of what MSM was doing. There were also four versions of MSM's signature Tradeshow Traci dolls on display, which VIPs would learn about inside the 12-by-12-foot experience room that occupied the bulk of the booth.

Mapping People to Personas

The tour de force that captivated VIPs, the experience room, which could hold up to five people, included a back wall comprising three vertical 84-inch 4K monitors synchronized to create one giant screen that thrust 4 million pixels into VIPs' retinas as music pulsed through a hidden ceiling-mounted sound system. On the floor were

three hexagonal, spring-loaded tiles, internally lit by LEDs, which served as the response buttons for VIPs to interact with the activity. The glass wall opposite the monitors was lined with electromagnetic film panels that, with the push of a button, could change from transparent to opaque for privacy and a sense of exclusivity.

Inside the room, VIPs stepped on the center tile to kick off a series of 14 multiple-choice questions delivered in a this-or-that format. Each side of the screen presented a different option, complete with whimsical animation, and VIPs stepped on either the left or right floor tile to indicate their preference. For example, the first question asked participants to choose whether

they'd rather be front row at a rock concert or inside a jazz club. Another query inquired which exhibit-marketing challenge they focus on the most: budgets and timelines or design and experience. In this manner, alternating between light-hearted and work-related questions, the activity unfolded, and at the end a software program calculated each VIP's persona.

The four possible personas were Observer, Futurist, Adventurer, and Idealist, each with a different Tradeshow Traci avatar and a description of its exhibit-manager personality that splashed across the screen during the big persona reveal.

There was one final question before VIPs left the experience room,

Persona in a Package

After EXHIBITORLIVE, Mirror Show Management Inc. sent VIPs a custom package containing a gift card along with a paper doll representing one of the four exhibit-manager personalities that were part of the company's "What's Your Persona?" activity.



The Futurist

"Futurists are the visionaries among us. You think big, never let doubts get in the way of your dreams, and are destined to achieve great things."



The Adventurer

"Adventurers are free-spirited and self-assured. Your spontaneity makes you the first one to discover new ideas since you'll gladly take risks to reap big rewards."

namely which gift card they would like to receive. There were two options available for each persona, so, for example, an Adventurer would choose between a gift card for Dick's Sporting Goods or one for Athleta.

From there, VIPs walked to a space outside the experience room, where an 80-inch monitor displayed real-time data aggregated from the activity. An MSM staffer reviewed the data before explaining how important analytics are at trade shows and emphasizing that MSM can be of assistance in that department. A bar graph appeared on the monitor, along with other infographic representations of how the VIP data was shaking out as persona appointments accrued.

Before VIPs left the booth, they received a keychain strung with several small cards bearing helpful suggestions for personal betterment and work experiences based on each persona. For instance, Observers' keychains featured a card encouraging them to partner with colleagues who have complementary personas. The keychains also featured branded Bluetooth key trackers so exhibit managers on the go wouldn't lose their keys.

As one Sizzle Awards judge noted, "The entire experience was highly personal from start to finish. And limiting the activity to targeted VIPs made it that much more valuable and exclusive to participants." The experience ended up teaching VIPs a little

something about themselves and a whole lot about MSM's capabilities as an experience-driven exhibit house.

To be sure that VIPs didn't soon forget their experience at EXHIBITORLIVE, MSM sent each participant a post-show mailer in the form of a custom package containing a Trade-show Traci paper doll dressed in the outfit appropriate to the individual's persona, along with the gift card they'd selected and a personalized note from MSM staff.

Pop-Quiz Payoff

Connecting with VIPs, discussing data, and delivering a fun and personalized experience is all well and good, but it's just a castle in the air until solid results are calculated. And once those figures had been tallied, MSM was delighted to find that its VIP experience at EXHIBITORLIVE 2017 had paid off big time.

While MSM had anticipated 24 appointments in its booth, it packed in 36, thanks to the attention it attracted on the show floor. And while it aimed for a respectable 10 qualified leads, MSM ultimately secured 44. This amounted to MSM besting its goal by a substantial 340 percent. Added to this feat was the fact that these lead results were a 100-percent increase over the year before. As a bonus that would please their president, staffers brought back some great intel on its audience segment based on the persona responses and the myriad conversations that the activity inspired.

MSM's promotion revealed not only VIPs' exhibit-manager personas, but also that MSM was worthy of their partnership. It just goes to show that asking the right questions and instilling a little personality into your exhibit can lead to award-winning results. **E**



The Idealist

"Idealists are warm and supportive. You draw inspiration from those around you, always accentuate the positive, and are skilled at resolving conflicts."

the positive, and are skilled at resolving conflicts."



The Observer

"Observers are analytical and have a great thirst for knowledge. You remain calm through almost any crisis, drawing strength from your knowledge of the facts."

almost any crisis, drawing strength from your knowledge of the facts."

Kelli Billstein, contributing writer; editorial@exhibitor magazine.com

Audible's Sound Idea

Audible Inc. captures New York Comic Con attendees' attention with a gamified exhibit that generates 8 million social-media impressions and a 90-percent increase in booth visitors. *By Brian Dukerschein*

Ever since our ancient ancestors first scrawled images on the walls of their caves, mankind has been compelled to tell stories. From legendary battles recounted around a campfire to the will-they-or-won't-they courtship of Elizabeth Bennet and Mr. Darcy, narratives both fictional and factual have enthralled audiences for generations. And now that it's possible to engage with stories in a range of mediums — including film stock, the printed page, and digital audiobooks — modern story-lovers have multiple avenues through which to lose themselves in their favorite fables.

Demonstrating the immersive qualities of aural stories was a key objective for Audible Inc., the world's

largest producer of spoken-word content (i.e., audiobooks), when it planned its debut exhibit at New York Comic Con in 2015. A four-day extravaganza of all things pop culture — but with a decided bent toward the worlds of fantasy and science fiction — NYCC draws more than 185,000 attendees, many of whom dress up as their favorite characters from graphic novels, video games, and more. The costumed crowds descend on the Jacob K. Javits Convention Center and “geek out” over screenings of upcoming films and TV series, panels and autograph sessions, and an exhibit hall filled with the accouterments of ferocious fandom. The result is



Audible Inc. used gamification to showcase the immersive qualities of its audiobooks at New York Comic Con. Its Audible Recall activation pitted seven players against each other to see who could identify a popular science fiction or fantasy title the fastest after listening to a 15-second clip.



sensory overload to the extreme, with a cacophony of sights and sounds competing for showgoers' attention.

Making an audio product stand out amid all that multisensory stimulation was the challenge Audible faced during its first showing at NYCC. To surround attendees in the story of *Locke & Key*, a fantasy-based comic-book series, Audible opted for an exhibit that used binaural soundscapes, 360-degree 3-D video, and virtual reality. The activation generated an appreciable return but had two major flaws: It targeted a narrow market and had a shelf life tied to *Locke & Key*'s popularity. "The 2015 NYCC experience was specifically created to highlight a single high-profile title and was not extensible to additional events," says Barbara Ward Thall, Audible's senior vice president of global brand marketing. "So while it

was very successful, we needed to maximize our return on investment at the 2016 show with a reusable experience that could be easily customized based on the event and audience."

PRODUCT DEMONSTRATION

Exhibitor: Audible Inc.

Creative/Production: Jack Morton Worldwide, New York, 609-223-4880, www.jackmorton.com

Creative: Genuine Interactive LLC, New York, 212-401-7283, www.wearegenuine.com

Show: New York Comic Con, 2016

Promotional Budget: \$400,000 – \$499,000

Goals:

- ▶ Demonstrate the immersive qualities of the company's audiobooks.
- ▶ Drive 15 percent more visitors to the exhibit.
- ▶ Increase the number of free audiobook downloads by 15 percent.
- ▶ Promote photo sharing on social media.

Results:

- ▶ Generated a 90-percent spike in the number of booth visitors.
- ▶ Resulted in a nearly 600-percent boost in the number of audiobook downloads.
- ▶ Netted a 385-percent increase in the number of photos shared and a total of 8 million social-media impressions.



Listening Skills

Back at the drawing board for NYCC 2016, Thall and the rest of Audible's exhibiting team took another look at its strategy and the show's audience. Since Comic Con attendees run the gamut in terms of both age and fandom

— and generally are ravenous consumers of media — the team decided it needed an exhibit that highlighted the breadth of the company's sci-fi and fantasy offerings to attract the biggest crowd. And knowing that fans of these genres tend to be very competitive regarding their in-depth knowledge of their preferred franchises, Audible suspected a gamified activation in which participants could show off their smarts for prizes and bragging rights would resonate with attendees. Equally important, however, was that this exhibit's design feel just as appropriate at NYCC as it would at any consumer-facing event.

With a loose concept set, the Audible team took its ideas to Jack Morton Worldwide and asked the exhibit house to fill in the details. The ensuing collaboration resulted in Audible Recall, a game-based showcase of Audible's sci-fi and fantasy offerings. "We wanted attendees to sample multiple audio clips so that they could appreciate the quality and the variety of content Audible has to offer," says Jessica Diamond, senior production coordinator at Jack Morton. "With the vast amount of



The seven aisle-facing gaming stations were positioned in front of backlit letters spelling the Audible brand name on the exhibit's back wall. When a player identified the correct title the fastest using a 14-inch touchscreen, the letter behind his or her station would illuminate, alerting the crowd of bystanders that he or she won that round of the competition.



SIZZLE AWARDS

visual stimulation and intense crowds at NYCC, we wanted to provide fans with a space where they could shut out all the noise and connect with the Audible brand to experience their favorite content in a new way." The idea was to have attendees compete against each other to see who could identify a popular sci-fi or fantasy title the fastest by listening to a short excerpt from an Audible audiobook. And just like the previous year's show, all booth visitors would receive a VIP card for a 30-day free trial of Audible and an audiobook download.

To address Audible's desire for versatility, Jack Morton's sister agency, Genuine Interactive LLC, got to work designing the Audible Recall game in a way that would allow it to be programmed to promote any genre. Meanwhile, Diamond's team turned its focus to the exhibit. "It was important for people to walk by and instantly know this was the Audible booth, which we achieved through color and the larger-than-life header," Diamond says. "Creating a reusable space was also a priority, so we integrated large

monitors capable of showing a range

of content and made sure the header was customizable for different events."

Hopes were high for Audible Recall's ability to attract — and retain — attention on NYCC's carnivalesque show floor. The company set a goal of increasing both its number of booth visitors and free audiobook downloads by 15 percent compared to the previous year. And since NYCC is so rife with colorful characters, Audible had a more indefinite aim of boosting the social-media reach of photos taken in its exhibit. So with its metrics set, Audible and Jack Morton headed to Javits to see if they'd hear crickets or the heady buzz of a packed exhibit.

You Gotta Hear This

It was a hectic scene as thousands of attendees in costumes and plainclothes made their way into Javits' North Corridor, but Audible's 20-by-20-foot stand was difficult to miss, thanks to exhibit elements clad in golden yellow and black corporate colors. Black aluminum beams supported a 3-foot-tall, internally lit header comprising an extruded frame and pillowcase graphics that branded the space. The exhibit's back wall, which was covered in black pyramids that

mimicked the noise-dampening materials used in sound booths, featured the company's name in backlit letters. Three 55-inch flatscreen monitors — two positioned inside the exhibit and one facing the aisle — functioned as the game's leaderboard and also displayed various marketing content.

Audible employees, dressed in black T-shirts with text reading "You Gotta Hear This" on the fronts and images promoting the company's sci-fi and fantasy titles on the backs, acted as brand ambassadors, welcoming attendees to the exhibit, answering questions, and explaining the parameters of the Audible Recall competition. Interested attendees lined up on one side of the exhibit to wait for their turn to test their literary knowledge, while "looky-loos" found their ideal vantage point from which to observe the proceedings from the aisle.

At the start of each game, seven attendees were ushered into the exhibit and took their places behind one of the crowd-facing gaming stations topped with a 14-inch touchscreen. After an emcee explained the rules of the game, players donned



The attendee with the highest score in each game was given a T-shirt featuring cover art from some of Audible Inc.'s sci-fi and fantasy titles.

A professional photographer was on hand to capture shots of the Audible Recall players in action. These photos were automatically sent to two kiosks in the booth where attendees could easily share them via email, text message, or social media.



branded headphones, used the touchscreens to “Register for Battle” (i.e., enter their email addresses, as well as their names or a tongue-in-cheek “handle”), and waited for their competitors to do the same. When the game began, players listened to 15-second clips from popular sci-fi or fantasy audiobooks and then had five seconds to guess the title from four possible choices. Each station was positioned in front of one of the letters spelling “Audible” on the exhibit’s back wall, and that letter would light up when a player won one of the six rounds by identifying the correct title the fastest. The flatscreen monitors tracked players’ progress in real time and highlighted the winner, and the participant with the highest score in each game was awarded the same branded T-shirt booth staffers were wearing. As an added bonus, at the end of each day the player with the highest overall score was notified via email that he or she also won a pair of Master & Dynamic headphones.

The gamified product demo attracted 3,799 participants, a whopping 90-percent increase over the previous year.

While players were concentrating on proving their prowess, a professional photographer gathered shots of the action. These photos were automatically sent to two touchscreen kiosks positioned in a corner of the exhibit. After finishing their game, players could view the photos and share them via email, text message, or social media. Before departing, everyone was presented with a VIP card that would allow them to further explore Audible’s offerings via a free download and 30-day trial.

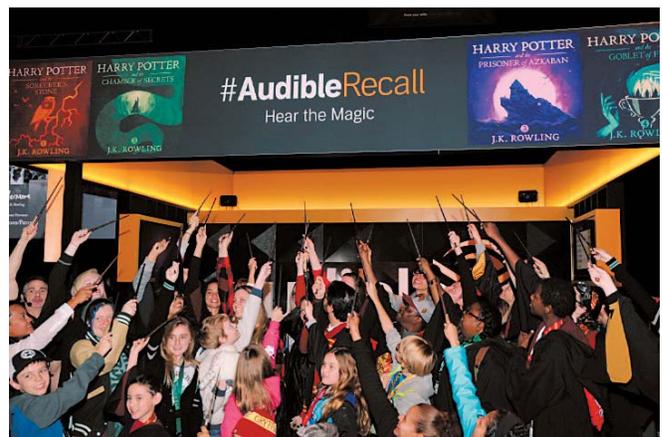
Sounds Like a Winner

As NYCC came to a close, it was clear that Audible had achieved its goal of not only demonstrating the enveloping qualities of its audiobooks, but also offering an experience that would appeal to a range of attendees. Many showgoers returned to the exhibit for multiple rounds of

competition, and groups of friends often waited in line together to see who would come out on top in the bookish battle. This level of engagement didn’t go unnoticed by Sizzle Awards judges, who lauded Audible for “expertly competing with all the noise on the show floor.”

Enthusiastic attendees don’t necessarily equate to a successful exhibit, but Audible has some impressive metrics from its appearance. Its gamified product demo attracted 3,799 participants, a whopping 90-percent increase over 2015. And while the company hoped to boost the number of free audiobook downloads offered via its VIP cards by 15 percent, it ultimately widened that increase to almost 600 percent compared to the previous year. Finally, more than 1,300 photos were shared through the exhibit’s kiosks, resulting in a 385-percent bump and 8 million social-media impressions.

Results like these speak volumes to Audible’s ability to offer an experience that resonates with its customers and prospects while proving that, regardless of the medium, everyone loves a good story. **E**



After a successful showing at New York Comic Con, Audible brought its gamified Audible Recall activation to A Celebration of Harry Potter at Universal Studios Florida. The company swapped the exhibit’s generic header for a themed version, and players tried their hands at identifying the correct title after listening to excerpts from J.K. Rowling’s bestselling novels.

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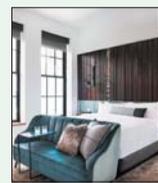
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Conventional Wisdom



Cobo Center

Boasting 722,500 square feet, the Cobo Center along Detroit's revitalized riverfront first opened more than 50 years ago. Over the years, it's gone through considerable renovations and expansions, the most recent of which came in 2015 with a \$279 million price tag. The center features five exhibit halls ranging from 100,000 to 200,000 square feet, with four of those halls able to combine to offer 623,000 square feet of contiguous exhibit space. What's more, the center adjoins the Joe Louis Arena — home to the Detroit Red Wings and events for up to 21,152 attendees. Cobo Center is perhaps most well-known for hosting the National American International Auto Show, which attracts more than 35,000 visitors daily.



WHERE TO SLEEP

There are 40,000 hotel rooms in the Detroit metropolitan area. The Detroit Foundation Hotel, situated across the street from the Cobo Center complex, offers a four-star, boutique experience. The nearby Detroit Marriott at the Renaissance Center is located on the Detroit People Mover route, the city's above-ground rail system.



WHAT TO EAT

Cobo Center features a handful of restaurants, including a lobby coffee and wine bar, as well as Go Natural for healthy options and the Made in Detroit Food Court for locally sourced fare. Outside the center, Detroit's food scene is exploding — no matter what your cuisine or atmosphere preference is, Motown has something for you.



HOW TO GET THERE

Cobo Center is located in downtown Detroit about 30 minutes from the Detroit Metropolitan Airport. Visitors can use the Skoot airport shuttle service (www.rideskoot.com) from the airport to get to downtown hotels for \$23. Taxi rides to the convention center will run about \$80, while Uber and Lyft fares average \$37. The center has 2,000 parking spaces in its rooftop lot and nearby Cobo Center Congress Street Garage.

 The U.S. Port of Entry and Detroit-Windsor tunnel is two blocks from the venue.

 Cobo Center has an in-house broadcast studio with video editing equipment, facilitywide fiber network, and satellite uplink.

 CenterPlate is the venue's exclusive caterer.

 Green initiatives include composting and reducing energy use.

 The venue features free public Wi-Fi and 10GB internet. Private Wi-Fi networks can be ordered through the facility's in-house tech team.

 Glitter and confetti are prohibited without show management's written approval.

 Candles may be used if they are covered or in a base with water.

 The center prohibits outside alcohol to be brought in without written permission. Corkage fees apply.

 Popcorn, coffee carts, bar service, etc. must be purchased via the in-house food and beverage department.

 Cobo Center does not allow the distribution of adhesive decals or stickers.

 Crate storage is prohibited without getting written approval from venue management.

MAIN PHOTO: COBO CENTER; WHERE TO SLEEP PHOTO: JOE VAUGHN



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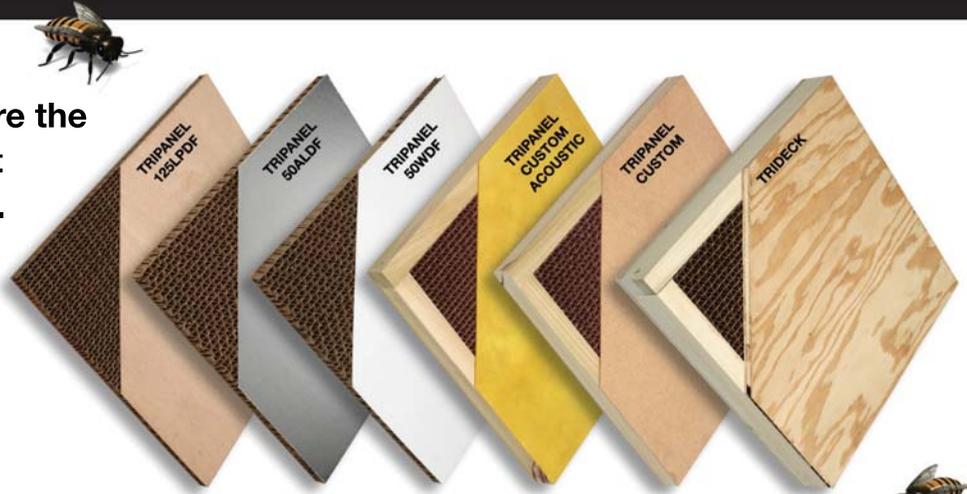
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Plan B



Our client was frantically trying to connect a projector to a wall-attached mount. Clearly, however, it was like fitting a square peg into a round hole; there was no way it was going to work.

Barrel Band-Aid

PLAN When old man Murphy rears his ugly head on the trade show floor, we often look to sources outside the show floor for a solution. But sometimes the fix is right there in front of us.

This maxim was driven home for me at the International Manufacturing Technology Show. My company had several clients at the show, including a machinery-production firm for which we'd produced an in-booth video presentation. So I was on site at the Chicago event, along with my colleague Jason Verenski, to make sure everything worked as planned.

By roughly 12 p.m. the day before the show opened, we'd made the rounds to all of the clients except one. As I approached the last client's space, which happened to be the one

for which we'd produced the video, I expected to simply tick this exhibitor off my list. But when I stepped foot into the booth, I immediately noticed that something was wrong.

The client had planned to deploy a projector for showing the video, and I saw he was frantically trying to connect the projector to a wall-attached mount. Clearly, it was like fitting a square peg into a round hole; there was no way it was going to work. And without the projector mount, he had a beautiful video on a lovely screen — that would have to sit on the floor.

The client looked at me pleadingly before he gave up and came my way. Providing mounts wasn't exactly my forte, but Jason and I took some measurements and happily agreed to help him find a suitable solution at a price his meager budget could stomach.

PLAN Initially, we thought about calling the client's exhibit house to see if reps could craft a suitable podium and ship it to the show. But soon we realized that the cost of custom fabrication, shipping, and drayage would break the budget for sure. Show services didn't really have any appropriate rentals, and even the "make do" solutions were far beyond what the exhibitor hoped to spend.

As we sat down to brainstorm, the solution suddenly hit me — in a forest-through-the-trees experience. We were standing in the middle of a show that was all about machinery, where things like massive barrels typically used for oil or grease were used as product displays. So I whipped out my measuring tape, and sure enough, a simple oil barrel was the perfect height and width for our projector.

With very little cajoling, I was able to borrow a barrel from a nearby exhibitor. Then I scoured the floor for materials I could use to make it more presentation worthy. Ultimately, I scored a plethora of white carpet scraps, which I wrapped around the barrel and secured in the back with carpet tape. I cut a round piece of white carpet for the top, and voila — instant projector stand.

We rolled the completed carpet-covered pedestal into place, where it effectively displayed the projector throughout the show. It just goes to show that sometimes solutions are right in front of you. You just need to calm down — and look around — long enough to actually see them.

— Randy Harju, president, 3DL Design Inc., Kenosha, WI

TELL US A STORY

Send your Plan B exhibiting experiences to Linda Armstrong, larmstrong@exhibitormagazine.com.

New Tools



A Bright Idea

Timeless design meets old-school cool in Display Supply & Lighting Inc.'s line of decorative LED pendant, ceiling mount, and sconce lighting fixtures, which are available in either a brushed nickel or antique brass finish. Pendant options include one-, three-, seven-, and 11-port canopy mounts; track adapters; swag hooks; three sizes of optional cone shades; and a choice of black, gray, brown, or red 16-foot fabric-covered cords. Toss in a range of nine LED filament bulbs in multiple shapes and wattages, and exhibitors have a plethora of ways to add a soft, warm glow to any part of their stands. **Contact:** Display Supply & Lighting Inc., Itasca, IL, 800-468-1488, www.dslgroup.com



Special Effects

Exhibitors are always looking for ways to make small spaces feel larger while adding visual interest to their booths. Now they can accomplish both with Octamesh from Octanorm Inc. Suitable for wall panels, counters, and overhead elements up to roughly 6.5 feet wide, this unique fabric is woven from light-reflecting fiber optic thread and mounted to an aluminum frame. Individually placed LEDs inside the frame create "light arcs" on the fabric that result in any number of captivating 3-D effects that add depth to a flat surface, tricking attendees' eyes into seeing additional space where none exists. **Contact:** Octanorm Inc., Lithia Springs, GA, 770-732-1520, www.octanormusa.com

Power Player

Utility and brand visibility make the 4 Port USB Hub with Phone Stand from 4imprint Inc. a giveaway grand slam. This pocket-friendly unit, available in red, blue, gray, and lime-green cladding, attaches to a computer or power adapter via a USB connection that folds into the bottom of the hub when not in use. Four USB ports allow users to charge multiple



devices and/or access thumb drives simultaneously, while a retractable phone stand enables hands-free viewing of text messages — or catching up on the latest episode of "House Hunters." And whenever recipients reach for their new favorite tech tool, they'll be reminded of your brand courtesy of a custom one-color imprint.

Contact: 4imprint Inc., Oshkosh, WI, 888-298-8190, www.4imprint.com

Form and Function

Available in more than 200 designs in sizes up to 15 feet by 22 feet, Stretch Shapes LLC's 2D Forms comprise 1.5-inch aluminum tubing components that bolt together and mount to sturdy baseplates. The frames are then covered by computer-cut, pillowcase-style fabric skins available in 16 colors. The bright white option makes a perfect canvas for projection mapping and lighting effects. Fabrics can also be printed with custom dye-sublimated graphics for exhibitors looking for a static way to spread their marketing messages. **Contact:** Stretch Shapes LLC, Eugene, OR, 888-370-0202, www.stretchshapes.net



Climbing up the Walls

Elevate your next in-booth or corporate event activation — literally — with the Augmented Reality Gaming Wall, which is available for rental through Interactive Entertainment Group Inc. This all-inclusive package includes a 13-by-20-foot climbing wall (the sides of which can be covered in custom graphics), two event technicians, and all the hardware and software necessary to offer attendees



high-tech and undeniably physical gaming experiences. A freestanding kiosk equipped with a video projector turns the climbing wall's surface into an augmented-reality playground, while a depth sensor tracks participants' movements during single and multiplayer games such as "Climball," a pulse-raising combination of pinball, air hockey, and climbing. A video camera in the kiosk records all the action, and the clips can be played back on the climbing surface and uploaded to YouTube for easy sharing to make sure the fun being had in your booth or at your event goes viral.

Contact: Interactive Entertainment Group Inc., Hauppauge, NY, 866-577-1976, www.interactiveparty.com

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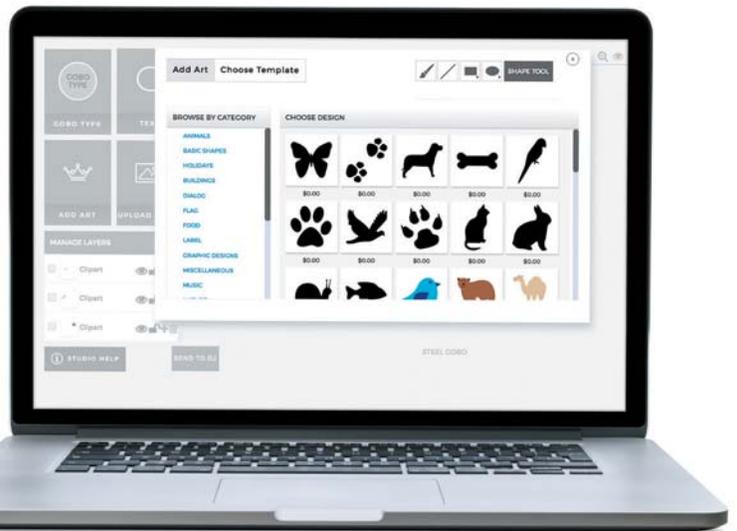


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DESIGN: APEX EXHIBIT | CLIENT: TAIWAN PAVILION | BOOTH SPACE: 20x30 PENINSULA | SHOW: INTERSOLAR NORTH AMERICA 2017 | SYSTEM: ALUVISION OMNI-5

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 CMT Agency www.cmtagency.com 866-238-9349
 Exhibitors Connection www.exhibitorsconnection.com 877-676-4711
 J Williams Agency www.jwilliamsagency.com 770-518-0078
 Modern Promos www.ModernPromos.com 651-796-3525

STANDOFFS

Gyford StandOff Systems® www.standoffsystems.com 775-829-7272
 Metomic Corporation www.capsandstandoffs.com 800-847-8342

TABLETOP

Expo Displays & Graphics, Inc. www.EXPOGO.com 800-553-4445

TALENT / ENTERTAINMENT / SPEAKERS

J Williams Agency www.jwilliamsagency.com 770-518-0078

TELEMARKETING

Trade Show Ready www.tradeshowready.com 541-389-2800

TRAFFIC BUILDERS

Interactive Entertainment Group Inc. www.interactiveparty.com 800-760-0724

TURNTABLES

Vue-More Manufacturing www.vuemore.com 610-266-9600

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Finding the Hard to Find

ASSC. ENVIRONMENTS DESIGNER

Derse, a face-to-face experiential marketing company that specializes in the design, fabrication, and program management for trade shows, business environments and events is seeking an experienced Associate Environments Designer for its Pittsburgh, PA location. Come and be part of a fun, creative environment with a team-oriented atmosphere. This position directly reports to Creative Director and is responsible for leading smaller scale projects. Responsibilities include:

- Work with Creative Director in providing creative and technical development and smaller NBD scoped projects.
- Provide design visual communications for creative solutions.

sthomka@derse.com
www.derse.com/careers

SEEKING ESTIMATOR & PROJECT/ACCOUNT MANAGER

Award winning Northwest Houston exhibit company seeking a skilled Estimator and Project/Account Manager dedicated to servicing our clients with domestic and international presence. Individual must have in depth knowledge of mill work/fabrication and carpentry industry. Candidate must be able to evaluate feasibility of meeting client requirements, manage budgets and timelines. Ability to coordinate with design, sales and production staff a must.

Minimum of 2 years experience in estimating or manufacturing/construction related fields.
 Proficiency in Excel and basic computer programs required.

Email resume to careers@excaliburexhibits.com

ACCOUNT EXECUTIVE

Corona, CA based organization named FAB50 3 years in a row and P.E. Top Workplace 2 years in a row is looking for an Account Executive to join the K2 Team. Applicant must have min 5 years of experience as an exhibit/environmental AE. We are looking for an individual who works autonomously and as an integrated team member. Someone who reaches for the stars to serve their Clients and works with the team to bring ideas to life. Candidate must be willing to adhere to K2's five Core Values: Responsibility, Quality, Integrity, Respect, Team Work

Send resume to email address provided.
 Competitive commission and benefits package.

cking@k2fabrication.com

ENVIRONMENTS DESIGNER

Derse, a face-to-face experiential marketing company that specializes in the design, fabrication, and program management for trade shows, business environments and events is seeking an experienced Environments Designer for its Dallas, TX location. Come and be part of a fun, creative environment with a team oriented atmosphere. This position directly reports to Creative Director and is responsible for leading mid-sized projects.

Responsibilities include:

- Work with Creative Director in providing creative and technical development on large projects.
- Provide design visual communications for creative solutions.

sthomka@derse.com
<http://derse.com/careers/>

How to Measure the Value of TRADE SHOW PARTICIPATION

Part II: Basic Practical Application

Thursday, November 16, 2017 | 1:00 PM CT

Prerequisite:

How to Measure the Value of Trade Show Participation
 Part I: Basic Concepts (see ad on page 27)

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Skelton Crew



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When General Motors Corp. wanted to sell attendees at its 1959 Motorama expo on the power of Chevrolet’s “Big Block” 348 CID V-8 engines, it didn’t turn to macho astronauts or manly movie stars. Instead, the automaker brought in Betty Skelton. A star aviatrix and race car driver, the svelte Skelton had set multiple land speed records and, as a publicity stunt, had even endured the same physical and psychological tests as the original Mercury 7 astronauts. Known as “The fastest woman on Earth,” Skelton wielded her daredevil aura to help Chevrolet seize a 25-percent share of the U.S. auto market in 1959.